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**AN EXAMINATION OF GENRES AND TEXT-TYPES IN
WRITTEN MĀORI DISCOURSE: ANALYSIS AND
PEDAGOGIC IMPLICATIONS**

A thesis

submitted in fulfilment

of the requirements for the Degree

of

Doctor of Philosophy in Applied Linguistics

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by

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Abstract

The overall aim of this research project is to determine what genres and text-types are most commonly required of students at upper secondary and tertiary levels in Māori-medium educational settings (*Chapter 4*), and to further determine, in relation to the analysis of authentic texts written by educated users of the language who have a high level of proficiency, how such genres and text-types are typically structured (*Chapters 5 and 6*). It is intended that this information should provide teachers and students with a solid foundation for the development of the skills required to create written texts in Māori that are structured in ways that are as close as possible to authentic discourses written by educated and highly proficient users of the language (*Chapter 7*). The thesis begins by providing some background to the research and outlining the primary aims, research questions and research methods (*Chapter 1*). This is followed by a critical review of some general landmark publications in the area of genre and text-type (*Chapter 2*). More pedagogically-centred, process-oriented approaches to genre and text-type are then critically reviewed in the context of the design of the model which underpins the analyses conducted in the following chapters.

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E iti noa ana tāku, nā te āroha.

(Though my thanks be small, my love goes with it.)

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Chapter 1

INTRODUCTION: BACKGROUND, RATIONALE AND APPROACH

Tōku reo, tōku ohoo

Tōku reo, tōku māpihi maurea

Tōku reo, tōku whakakai marihi

My language, my valued possession

My language, my object of affection

My language, my precious adornment

1.1 Introduction

The Māori *whakataukāki* (proverb/saying) above, promoted in 1988 by *Te Taura Whiri i Te Reo Māori* (The Māori Language Commission), expresses how I, as a Māori, and many others, feel about our native language, *te reo Māori* (the Māori language), the indigenous language of the Māori people of Aotearoa/New Zealand. The affection I feel for *te reo Māori*, and the value I place on its possession, were important motivating factors in my decision to undertake this research project. So too was my concern for the future of the Māori language in an environment where there remain very few domains in which it is used naturally as a vehicle for every-day communication.

Finding appropriate strategies to underpin the revitalisation of *te reo Māori* and seeking to secure its survival as a living language are of critical importance. Inevitably, some of these strategies will relate, initially at least, to classroom

settings because schooling and, in particular, Māori-immersion schooling, is currently a very significant aspect of the revitalisation agenda.

Thus this research, relating as it does to genre and text-type in written Māori, is intended to create a greater awareness of a discourse-centred view of language learning through its application to authentic Māori texts. In doing so, it aims to draw attention to the potential relevance of this approach to the development of teaching and learning strategies and, thus, to make a contribution to the teaching and learning of Māori.

1.2 Setting the scene: My journey with te reo Māori

The journeys, the many paths that we (my *reo* and I) have travelled, the political and social obstacles (responsible for its present state of near extinction) that we have encountered along the way (a reality only realised with hindsight), are typical of those experienced by many of my generation. A little of that journey is outlined here in order to establish a context for the research and to provide an explanation for its motivation.

I was indeed fortunate to have been raised in a strong Māori *whānau* (extended family), with a strong language and culture base. Here, the acquisition of Māori language and culture occurred naturally, in the environment of home and family, as was the case for all the *whānau* in the Māori community in which I was raised in the 1940s and 1950s. We were at that time unaware, however, of the social, economic and educational pressures that were embedded in the assimilationist policies of successive governments, pressures that were to have a significant

impact on our lives and on our use of *te reo Māori* as a medium of communication.

Entry into the education system in the late 1940s meant total submersion in English. For most of us, this was our first direct experience of the effects of the assimilationist policies of the time. All teaching instruction, all requests for permission to leave the room, all requests for help were in English. There was no other option. It was a 'sink or swim' situation. For those of us who spoke little or no English, there were very real problems. However, teachers at that time were not adequately trained to teach English as a second language. Nor were they fully aware of the long-term psychological and social consequences of alienating children from their home language.

It was difficult to understand at the time why we were instructed to leave *te reo Māori* at the school gate or why the curriculum content was totally divorced from our world of home and *whānau*. In retrospect, it is possible to understand that good, if wholly misguided intentions, often accompanied the implementation of assimilationist policies: teachers, both Māori and non-Māori, believed then that the future for Māori children lay in learning English and that bilingualism represented a barrier to rapid acquisition of a second language. Māori parents, who naturally wanted the best for their children, were often swayed by these arguments. Skutnabb-Kangas and Phillipson (1989: 38) refer to these arguments as a type of 'symbolic violence', a process that presupposes a kind of active complicity or implicit consent on the part of those subjected to it and represents, in fact, a shift from physical to psychological control.

In any event, Māori parents had little alternative but to comply: their children had to learn to survive in a monolingual school context. For this reason, Māori parents began to encourage their children to speak English at home. Sir Apirana Ngata of Ngāti Porou, a notable Māori leader and scholar, emphasised the need for Māori people to master English. He could not have foreseen then the dangers ahead for the Māori language and culture in his opposition to the teaching of Māori in Native schools. His belief was that there would be insufficient time for pupils to learn both Māori and English. He continued to advocate the importance of education to equip future generations for the new world. In 1949, he wrote these words of encouragement to a young girl:

E tipu e rea mō ngā rā o tō ao.

Ko tō ringaringa ki ngā rākau a te Pakeha hei oranga mo tō tinana.

Ko tō ngākau ki ngā taonga o ō tīpuna Māori hei tikitiki mō tō māhunga.

Ko tō wairua ki tō Atua, nāna nei ngā mea katoa (Walker, 2001: 397)¹.

Sir Apirana Ngata firmly believed that Māori mothers would nurture and take care of the transmission of the Māori language in the homes. Our family was fortunate in this respect; others were less fortunate.

According to Garcia and Baker (1995: 33), schools have always been the most powerful mechanism in assimilating minority children into mainstream cultures. It

¹ Grow tender shoot for the days of your world/ Turn your hands to the tools of the Pākeha for the well-being of your body/ Turn your heart to the treasures of your ancestors as a crown for your head/ Give your soul to God, the author of all things.

is clear now to many Māori of my generation that our schooling was just such a powerful force. In fact, our experiences were the result of a carefully planned programme of assimilation: teaching English to Māori children was to be at the expense of their own heritage language. *Te reo Māori* was regarded as far back as 1862, not only as the main obstacle to the educational progress of Māori children, but also as the main obstacle to the social progress of a people. In a report written by Henry Taylor, an inspector of Native Schools, it was stated that:

The Native language itself is also an obstacle in the way of civilisation, so long as it exists there is a barrier to the free and unrestrained intercourse which ought to exist . . . it shuts out the less civilised portion of the population from the benefits . . . which intercourse with the more enlightened would confer. The schoolroom alone has power to break down this wall of partition (Appendices to the Journals of the House of Representatives, E-4, 1862, 35-38).

Over a century later, a publication of the Department of Education (1971) clearly indicated that similar assumptions about both Māori language and Māori culture still existed and still underpinned assimilationist social and educational policies. This critical quotation is cited in Benton (1981: 8-9):

In general Māori homes preserve, in varying degrees, some of the elements of the traditional social structure, which was based on communal living, and this structure is not conducive to the development of language.

An English-only educational movement, referred to by May (2001: 215) as ‘intellectual dishonesty’, was therefore, regarded as critical. This meant that language rights were seen only in terms of mastery of English. The mastery of English was seen as the key determinant in effecting the social and economic betterment of marginalised minority-language speakers.

The most immediately obvious effect of the assimilationist policies was rapid urbanisation, the mass movement of Māori from their traditional communities. Their communal existence was thus often replaced by the alien and isolated environments of the cities. This inevitably led to an undermining of the strong extended family and community networks that characterised Māori society. *Whānau*, *hapū*² and *iwi*³ support structures, the very thread that had held Māori society together, were being lost.

Our family experienced the direct impact of these social and economic policies: we moved from our community, leaving behind our *pā*⁴, our *whānau*, indeed, our direct link to the land. The families who remained, or who shifted to other urban areas, often failed to remain in contact so that the sense of unity and support was increasingly lost.

Although it was not clear at the time, we as a family were on the crest of a wave of assimilation. We were unable to control our own destinies – the victims of

² Sub-group; section of a large tribal group.

³ Tribal group.

⁴ Tribal meeting place.

social and economic policies that would later be shown to be destructive, insensitive and racist. The patterns of our lives changed dramatically. Economic and social policies impacted directly on all aspects of our personal, social and cultural lives, including patterns of relationship and language use. As Gal (1979: 3) has indicated, social changes affect not only social networks generally, but also relationships between individuals, and the patterns of language use in a community.

We, as a family, experienced the impact of urbanisation on the use of *te reo Māori* as the domains in which the language was used rapidly shrank. We experienced this at first hand as the need to seek employment in order to survive in this new environment drove us into a workforce where knowledge of the English language was essential. This merely reinforced our experiences in the school and the classroom. However, we were unaware at the time of the long-term implications of this: soon *te reo Māori* would no longer be the main language of communication in the homes of Māori *whānau*. Our language was being undervalued and replaced by English. We, as a people, were being marginalised.

History has clearly shown that language is the means by which the culture of a people is disseminated. The imposition of a majority language also means the imposition of a majority culture, and the ultimate marginalisation and undervaluing of the indigenous culture (Bisong, 1995: 123). And so it was that the language and culture of our *whānau*, the very threads that bound us together, the threads that embodied our uniqueness as Māori, were about to be broken. At risk

was not only our language, but also the cultural values that it embedded. Monolingualism and monoculturalism were on the horizon.

The failure to continue the intergenerational transmission of the home language is the most critical factor in language decline. This factor has been well researched. Thus, in discussing the decline of the Gaelic language in Scotland, Dorian (1981: 105) notes:

The home is the last bastion of a subordinate language in competition with a dominant official language of wider currency . . . speakers have failed to transmit the language to their children so that no replacement generation is available when the parent generation dies away.

Research has also shown that unless the language is transmitted across generations, other revitalisation activities tend to have short-term success and long-term failure (Fishman, 1991: 94).

Thus it was that in the 1960s and 1970s, prominent Māori leaders such as Dewes and Hau repeatedly called attention to the fact that the current system threatened the very survival of a people, and therefore urged Māori families to foster *te reo Māori* in their homes as well as in their schools (Benton, 1981: 54).

The fact that *te reo Māori* is now used in so few Māori homes continues to impact on the vitality of the language. Baker (2001: 64) reminds us that when minority language speakers become bilingual and begin to use the majority language in more and more domains, the minority language is at risk of loss. In increasingly

speaking English in their homes – often of necessity – Māori families added to the pressures on the language and contributed - often unwittingly - to its decline. We, as a family, witnessed all these developments in our walk with assimilation.

The loss of a minority language may have social, emotional, cognitive and educational consequences (Baker, 2001: 93). One such consequence is the loss of the means by which parents socialize their children, which in turn results in the breakdown in the transmission of values, beliefs, understandings or wisdom about how to cope with experiences (Wong Fillmore, 1991a: 343). There is, furthermore, a negative impact on the child's cognitive development as a result of the dialogic breakdown between parents and children and the resultant loss of the necessary cognitive scaffolding.

Another consequence of the domination of the English language lies in the fact that there is not merely a substitution of one language by another, but the imposition of new 'mental structures' through English (Phillipson, 1992b: 166). It is imperative that Māori thinking, Māori perceptions, Māori cognition be examined, interpreted and explicated through *te reo Māori*, and not through the cognitive patterns of another language. Sir Hemi Henare makes this clear when he states: "*Ma te reo Māori tonu te hinengaro Māori e wero, ma te reo Pākehā te hinengaro Pākehā e wero*"⁵ (Te Tāhūhū o te Mātauranga, 1999).

The role that language plays in identity is a crucial one. Language and identity are inseparable. Identity, according to Coulombe (1993: 141) translates into who we

⁵ The Māori mind must be challenged through the Māori language; the English mind, through the English language.

are and who we think we are. It ultimately relates to the community to which we belong. Sir Hemi Henare reinforces the importance of *te reo Māori* for Māori identity and cultural uniqueness in his claim: *Ko te reo te kaupuri o te Māoritanga o te Māori. Ko tātou te iwi Māori, mehemea ka ngaro te reo, ka ngaro te Māoritanga*⁶ (Te Tāhūhū o te Mātauranga, 1999).

Language plays a critical role in defining individual identity, culture and community membership. Indeed, Sir Apirana Ngata, cited in Karetu, (1990: 15), went so far as to say: “*Ki te kore koe e mōhio ki te kōrero Māori ehara koe i te Māori*”⁷. Sir Apirana Ngata believed that “nothing was worse than for one to be with Māori features but without his own language” (Barrington and Beaglehole, 1974: 206-207).

For those of us of *Ngāti Porou* descent, tribal *whakatauāki* reaffirm both our communal and individual identities and link us back to our people, to our land, to our mountains, to our rivers and to our marae. Thus, as a descendant of Ngāti Porou I would claim:

Ko Hikurangi te maunga,

ko Waiapu te awa,

ko Ngāti Porou te iwi

*ko Reporua te marae.*⁸

⁶ Our language is what embodies our *Māoritanga*. For us, the Māori people, if our language is lost, our *Māoritanga* will be lost.

⁷ If you do not speak Māori, you are not Māori.

⁸ Hikurangi is the mountain/ Waiapu is the river/ Ngāti Porou the people/ The marae is Reporua.

Identity crisis and conflict are characteristic of assimilation, acculturation and accommodation. All of these I experienced at first hand as I sought education and understanding. In pursuit of higher education, I moved from the security of *whānau* and community to a new, and even more alien, urban environment where my self-identity and cultural identity were increasingly at risk. The transition was at times painful. Culture shock resulted in feelings of isolation, even anomie. Adapting to this new environment was made even more difficult by the fact that I could no longer seek support from my *whānau* in the way I was accustomed to doing. Lily Wong Fillmore (1986: 680) alludes to this sense of alienation when she states:

What is lost in surrendering the native language may be the connectedness with primary group and community that gives the individual the personal stability for coping with adult responsibilities and opportunities.

The need to integrate into this new culture seemed evident. Always, however, there was an underlying sense of difference, even inferiority. Māori language and culture had no place in this new context: I had to learn the linguistic and social skills required to survive in the new environment in which I found myself. In such a situation, the temptation to abandon the language and culture of my people was very real. Few of us had the strength to insist on being valued for who we were. It was, therefore, not long before I began to conform, before the new language and culture began to compromise my own language and culture. Only in the company of other Māori students and in the safe environment of culture clubs could I use *te reo Māori*, and so I began to develop positive strategies for re-

establishing a sense of identity and self-esteem. I began, in fact, to develop a type of schizophrenia, moving uneasily in and out of different identities in different contexts.

The fact that higher education has its own culture increased the complexity of this process. Unlike so many others, I continued to have strong links with my mother and my *whānau*. The fact that I had been firmly rooted in language and culture as a young child stood me in good stead. Behind the facades, my language and culture lurked, waiting upon the day that I would return to them. Most urbanised Māori are not so fortunate. For them, there is little or no access to *te reo Māori*. As a result, the battle to save the language from extinction is immense. This is the price that Māori have had to pay for so many ill-informed Government policies.

Having been fortunate enough to be rooted in *te reo Māori* is for me an important link to my being as Māori. It affirms my identity and provides me with a link to the past and the future. It empowers me in the control of the contexts in which I live and work. As the whakatauaiki states:

Ko taku nui

Taku wehi

Taku whakatiketike

*Ko taku reo.*⁹

⁹ My stature/ My inspiration/ My elevation/ Is my language.

The loss of *te reo Māori* would represent for the Māori people not only the loss of a very valuable possession, but also a loss of identity and cultural uniqueness. This is clearly reflected in a claim made by Sir Hemi Henare (as quoted in a Department of Education document) that the loss of the Māori language represents a loss of the vital force, the very inner core of the Māori people:

Therefore, the taonga, the Māori language as far as our people are concerned is the very soul of the Māori people. What profit to the Māori if we lose our language and lose our soul even if we gain the world (Department of Education, 1989: 10).

Reviving and nourishing *te reo Māori* is thus something for which all of those fortunate enough to speak the language must take responsibility. Therefore, I see it as my duty to help in any way I can to ensure that the language is available for others.

1.3 Towards Māori immersion and bilingual education

As far back as the 1930s, Māori academics and scholars were putting pressure on governments to have *te reo Māori* recognised as an important aspect of the formal education of Māori children. Prior to this, Māori language maintenance attracted little interest and was certainly not represented in educational policy. For many Māori, it seemed unnecessary. This was probably because, as a 1930 survey indicated, 96.6 per cent of children attending Native Schools spoke only *te reo Māori* in their homes (May, 2001).

Two decades later, in 1950, it was found that 50-75 per cent of Māori children attending Māori schools spoke and understood te reo Māori (Biggs, 1991: ix). During the 1950s and 60s, there was a significant decline in the percentage of Māori who spoke te reo Māori at home. Rapid urbanisation had reduced the numbers to a mere 26 per cent. Māori communities and their heritage language were under severe threat by 1979 (Benton, 1979; 1983).

With the rapid decline in natural acquisition contexts for *te reo Māori*, it was felt by many Māori that the language should be taught in all secondary schools. Indeed, many Māori also advocated its introduction into the primary curriculum. In this way, Māori children would learn to appreciate the value and relevance of their heritage language. All children would, it was believed, respond positively to the language and culture if its inclusion in the curriculum signalled to them the positive attitudes of others. At this point, however, the status of *te reo Māori* was in decline. Indeed, extinction had become a very real possibility (Benton, 1988).

It was in this context that the government of the 1970s advocated a change to the long-standing education policies of active opposition and neglect. The 1960s policy of ‘assimilation’ was replaced by a policy of ‘integration’. This was recommended by the Hunn Report (1960:14-16) which stipulated a combination of Māori and English elements, but with Māori culture remaining ‘distinct’. However, even with the policy in place, there were difficulties with implementation. Agreeing that a language should be taught is one thing; training teachers appropriately and developing syllabuses and materials is another.

As a teacher in a mainstream intermediate school during that time, the responsibility for teaching Māori language was mine. The assumption was that because one spoke Māori, one could teach it (with few resources and no curriculum) as a second language to students, many of whom had no real interest in learning it.

As the dissatisfaction of Māori became more evident, further changes were formalised in the 1970s and 1980s with the replacement of the principles of 'integration' with a policy of multicultural education. This policy saw the introduction of '*Taha Māori*', an approach designed for the inclusion of all aspects of Māori language and culture into the philosophy, organisation and culture of schools. Māori was now to be available to all learners.

Although interest in Māori language increased from the 1980s onward, problems, including the difficulty of finding and training sufficient numbers of teachers with a high level of competence in Māori, were evident. Furthermore, teaching resources were still scarce and there was considerable passive resistance from schools. As Skutnabb-Kangas and Phillipson (1989:47) observe, overt permission to teach a language does not protect it. Languages are, in fact, often oppressed not only by active opposition, but also by lack of resources.

There was a great shortage of Māori language teachers by the time I returned to teaching in the mid 1980s (following a 15 year break). *Taha Māori*¹⁰ had been introduced into the curriculum for all pupils and was being treated not only as a

¹⁰ A Māori dimension.

curriculum area, but also as a vehicle for parent-teacher relations, and race relations more generally. Māori were, however, far from satisfied with what was little more than token recognition of Māori language and culture. In addition, the burden on teachers who were competent in Māori rapidly became intolerable. A single teacher was often made responsible for all Māori language learning in a school and was often expected to move from class to class in what became known at the time as ‘the milk run’. I was one of several teachers who, in addition to attempting to meet the Māori language needs of an entire school, were also needed to assist in other schools in the implementation of quality Māori programmes. Such was the demand on qualified Māori teachers. In this context, it is worth reinforcing the point that teaching materials were indeed scarce, there were no clearly defined teaching methodologies, and little support. The phenomenon of teacher burn out began to have a significant effect. Furthermore, there was growing realisation of the fact that there was a real difference between the language of the classroom and the natural language of every-day use. Meanwhile, the focus on *te reo Māori* as a vehicle for racial harmony, while commendable in itself, meant that less attention was paid to standards of teaching and learning than would have been the case had the acquisition of the language been the primary focus of attention. As a result, Māori language soon came to be seen as an easy option and, once again, Māori were marginalised (Benton, 1981: 41).

All of these things proved to have disastrous effects on *te reo Māori*. Although children were learning Māori, they were failing to attain high standards of competence in the use of the language. Another negative outcome that became

evident was the lack of skills required to use Māori appropriately in marae settings. Even today, it is often difficult to find speakers to represent groups or to function as designated *paepae*¹¹ orators.

Thus we Māori remain a minority struggling to save our language (Hollings, Jeffries & McArdell 1992: 16). A National Māori Language Survey conducted in 1995 by the Māori Language Commission indicated that only 6.2 per cent of Māori adults were fluent speakers of *te reo Māori*. Of these, 44 per cent were over 60 years of age. This would be the group that grew up in a context where Māori was almost certainly spoken in the home. These statistics indicate the unfortunate reality facing those of us who wish to save the language.

1.4 Towards revitalisation: Introduction

Fishman (1991) suggests that minority language education should be the responsibility of governments as a first step in reversing language shift. This is particularly relevant for Māori, in view of the ways in which *Te Tiriti o Waitangi* (The Treaty of Waitangi) has been interpreted legally.

The Waitangi Tribunal ruled in 1985 (reported 1986) that the education system had a duty to support the learning of Māori children and to protect Māori language (Waitangi Tribunal 1986: 51). Furthermore, the Māori Language Act (1987) recognises *te reo Māori* as an official language of Aotearoa/ New Zealand. There are, however, considerable problems associated with the implementation of

¹¹ The threshold: the area directly in front of the meeting house where speakers are seated.

legislation relating to *te reo Māori*. For example, despite the 1986 Act, *te reo Māori* is still used only in oral contexts in the courts.

Effectively, successive governments have assumed that the future of the language should rest with the majority. However, the majority has done little to assure its future. New Zealand, in spite of the recommendations made by Waite (1992), still has no national language policy, let alone one that gives priority to *te reo Māori*. Only through a national language policy will the issue of access to language learning, which is in fact an issue of equity, be addressed. It is well recognised that language represents power. Impoverished language represents a diminution of power. As Wittgenstein (1953: 53) observes: “The limits of my language are the limits of my world”.

The consequences of the lack of a national languages policy for New Zealand are reflected in the fact that neither road signs nor currency are bilingual. Therefore, children may learn Māori, but the community at large ensures that there are very few domains in which they can actually use it. Thus, it is the revitalisation initiatives that have come directly from Māori communities that are likely to be most effective, precisely because these communities have focused not only on the use of *te reo Māori* in schools, but also on the need to establish and maintain domains in which *te reo Māori* is the expected medium of communication.

1.4.1 Kaupapa Mātauranga Māori and revitalisation

Initiatives aimed at revitalising *te reo Māori* have in the last twenty years been increasingly driven by Māori communities and Māori *whānau* who believe that

*Kaupapa Mātauranga Māori*¹² may hold the key to language survival and revival. Many parents now have the opportunity to choose to have their children educated, from pre-school onwards, through the medium of *te reo Māori* and in the context of Māori values and Māori culture. This is largely because Māori themselves, starting with the *Kohanga Reo* movement (involving the establishment of Māori-medium pre-schools referred to as ‘language nests’), have insisted on their linguistic and cultural rights. However, in spite of the increase in the quality of training and resources available, Māori teachers continue to carry a very heavy burden. They will need as much enlightened assistance as possible if they are to succeed. They currently carry much of the responsibility not only for the revitalisation of *te reo Māori*, but also for improving the educational performance overall of Māori children. They undertake this responsibility in a context where Māori families continue to suffer the effects of decades of unequal development. They also do so in an atmosphere of considerable suspicion. Unless they are seen to succeed in this very difficult task, the danger is that future generations will seize the opportunity to attribute all of the problems that Māori experience to Māori themselves. Thus, community support is likely to prove to be crucial. As Benton (1996: 56) observes, education cannot by itself ensure the survival of a minority language. Furthermore, Hornberger (1989: 229) notes that schools cannot be agents for language maintenance if their communities, for whatever reason, do not want them to be. If the community is content to leave issues of schooling and language maintenance to others (May, 2001: 149), then *Kaupapa Mātauranga Māori* schools may not succeed in their mission whatever the dedication of their teachers.

¹² Philosophy of Māori-immersion education: education by Māori, for Māori.

Starting in 1994, a number of curriculum statements, designed to support Māori-medium teaching, began to appear. There has also been a growing emphasis on the production of high quality Māori-medium teaching resources and assessment tools. These initiatives form part of the larger initiative within the Ministry's Māori Language Education Plan (Ministry of Education, 2001) and are pivotal in the arena in which I work if we are to keep our teacher trainee students up with current developments in Māori education.

Because my current responsibilities include pre-service and in-service teacher education¹³, I am particularly aware of both the strengths and limitations of recent education initiatives. Among the limitations is the fact that trainee teachers who wish to teach in *Kaupapa Mātauranga Māori*¹⁴ schools often continue to be educated in an environment where there are very few domains in which the use of *te reo Māori* is expected.

This is the context in which those of us who are involved in training teachers for *Kaupapa Mātauranga Māori* schools often operate. There is a serious shortage of teachers who can work effectively in Māori-immersion contexts and the majority of those currently training to do so are second language learners of *te reo Māori*, many of whom do not have a high level of proficiency in the language. This was noted by the Ministry of Education in the early 1990s (Ministry of Education, March 1994a: 2). It is also something that is repeatedly reported in the New Zealand press. In a recent issue of the *New Zealand Education Review* (16 March,

¹³ New recruits and trained teachers.

¹⁴ The representative body for Kaupapa Māori schools.

2001), Cathy Dewes, Chairperson of *Te Runanganui o Kura Kaupapa Māori*, reminded the Ministry of Education of its assurances (see, for example, Ministry of Education, 2001: 11) that the need for Māori-medium teachers and teachers of *te reo Māori* would be addressed.

In the course of my work as a Māori-medium lecturer at *Te Kura Toi Tangata, Te Whare Wānanga o Waikato*¹⁵, I have become increasingly aware of the fact that trainee teachers often lack fluency in *te reo Māori*. In particular, very few of them appear to have any real understanding of what is involved in creating coherent written discourses in Māori in academic contexts. At the same time, it is clear to me that there are teachers and trainee teachers, passionate about the survival of the language, who are more than willing to make the effort to learn what is required. I feel, therefore, that it is the duty of those of us who can provide them with resources to do so.

It is in the language learning and teaching context that I hope that the outcomes of this research project will prove to be of use. The project seeks to provide a basis for the teaching of written discourses in Māori and to direct attention to the implications of this for Māori language teachers both in the teaching of *te reo Māori* and in the teaching of academic subjects through the medium of *te reo Māori*. The emphasis here is on written academic discourse because teachers and students in Māori-medium educational contexts need to be able to process and produce high quality written texts that relate to academic subjects. To do this, they need to focus on the principles and procedures that guide the construction and

¹⁵ School of Education, University of Waikato

interpretation of coherent written discourses in *te reo Māori*. To date, the focus has tended to be on words, groups of words and sentences. There is room now for a greater degree of concentration on text, discourse and genre. In the absence of information of this type, it is extremely difficult for teachers to assist students in the improvement of their writing in *te reo Māori* and to prepare them to successfully meet the requirements of specific academic tasks.

This long journey that my language and I have travelled has brought us to this place and this time. In this place, at this time, I have attempted to make some small contribution to meeting the needs of those who are struggling to make Māori-medium education work. In the end, the survival of *te reo Māori* will depend on the commitment of the Māori people to its survival. The inter-generational transmission of the language in the home is essential. However, in all but a few cases, this is not currently possible. Until it is, the schools are our best hope in terms of responding to a possible question that future generations of Māori may well ask: *Kei pātai ngā mokopuna i ahatia e koe taku taonga e?*¹⁶ (Te Tāhūhū o te Mātauranga, 1996a: 7).

Ultimately, this project, this very small contribution, attempts to present an additional approach to the teaching of *te reo Māori*. It is an approach which may be used in conjunction with current approaches to the learning and teaching, to the revival, indeed, to the survival of *te reo Māori*.

¹⁶ Lest the grandchildren ask: *What did you do to my prized possession?*

In the overall context of Māori language revitalization, research projects such as this, projects which have implications for teaching and learning, can succeed only if they lead to collaborative efforts involving the researcher, teachers, students, parents and whānau. This is perhaps best summed up by a Māori *whakataukāki* quoted in a Ministry of Education document (Te Tāhūhū o te Mātauranga, 1993a: 7):

Nāu te rourou

Nāku te rourou

*Ka ora te iwi.*¹⁷

1.5 Outline of the research: aims, research questions, research methods

The overall aim of this research is to:

- investigate a range authentic Māori texts in terms of the search for commonly occurring organisational patterns;
- consider the pedagogic implications of this investigation in terms of (a) the teaching of te reo Māori as a second language, and (b) the teaching of writing skills in academic contexts in Māori-immersion educational settings.

The primary research questions are:

¹⁷ Your food basket/ My food basket/ Will sustain the people.

- What does the international research literature on genre and text-type have to say that may be of relevance to written discourse in *te reo Māori*?
- In terms of the control of genres and text-types, what are the main expectations that are implicit in the written tasks that students are set in the final years of Māori-immersion schooling and in Māori-immersion tertiary education settings?
- In terms of characteristic patterns of organization and characteristic linguistic features, how do educated native speakers of Māori approach writing tasks that are similar in nature to those undertaken by students in the upper years of schooling and in tertiary education settings?
- In training students in Māori-immersion educational settings, how can we make use of the knowledge and understanding gained from an analysis of the writings of educated native speakers of Māori?

In addressing these research questions, the following approaches and methods were adopted:

- a critical analysis of international literature on genre and text-type and the pedagogic implications of this literature (see *Chapters 2 and 3*);
- an examination of tasks appearing in (a) *te reo Māori* curriculum documents designed for Years 12 and 13 of schooling, and (b) tertiary education programme outlines, in terms of genre and text-type expectations (see *Chapter 4*);

- the identification and analysis (in terms of characteristic features of genre and text-type) of a range of authentic texts written by educated native speakers of *te reo Māori* (see *Chapters 5* and *6*);
- an analysis of some of the possible implications of this research for the teaching and learning of *te reo Māori* (see *Chapter 7*).

There is considerable disagreement in the research literature in relation to how the terms ‘genre’ and ‘text-type’ should be used. For Biber (1989), for example, the term ‘genre’ can most appropriately be used to characterise texts on the basis of external criteria, such as, for example, audience and context. From this perspective, research reports and lectures would be examples of different genres. Text-types, on the other hand, would be defined in terms of discourse patterning. Thus, for example, an argument and an exposition would be examples of different text-types.

In this thesis, the terms ‘genre’ and ‘text-type’ are used differently. Here, genres are defined in terms of cognitive processes (e.g. arguing and explaining), and ‘text-types’ are defined in terms of social constructs. Thus, a particular text-type (e.g. a novel) may contain a range of different genres (e.g. arguing, explaining, describing). However, because the focus here is largely on the requirements associated with student assignments in academic contexts, text-type categorisation relates not to text-types such as letters, novels etc., but to the ways in which assignments are categorised in academic contexts in terms of ‘family resemblances’. This is intended to reflect the fact that although academic discourse involves “peculiar ways of knowing, selecting, evaluating, reporting,

concluding, and arguing” (Bartholomae 1986:4), it is intended to prepare students to “gradually enter the community of ‘knowers’ while retaining their own voice in the process (Spellmeyer 1989: 274). Thus, in an academic context, students might be required to produce an argument or an information report. In line with Feez (1998), these are categorised here as members of ‘families of text-types’. An argument is categorised here as a text-type belonging to the family of what Feez (p. 85) refers to as ‘persuasive texts’. It does not follow from this, however, that what is referred to here, as ‘an argument’ will necessarily exhibit only the genre of ‘arguing’. As in all other contexts, authentic texts will generally exhibit a range of genres.

In order that students should learn to function as effective writers in Māori-medium academic contexts, they need to understand how these requirements relate to the world of writing beyond the academy. Both they, and their teachers, need to understand how writing tasks in Māori that take place within the context of academic learning can reflect authentic writing in Māori that takes place in both academic and non-academic contexts. If the students are to have models, these models should be based on authentic texts written by educated Māori writers who are highly proficient in the use of the language rather than English models. After all, “[one of the aims of] discourse analysis is to better understand a culture by studying the discourse of its members”. Appropriate models – models that are embedded in the target culture - are important because, as Kress (1985: 49) reminds us: “Every text contracts . . . relations of INTER-TEXTUALITY with a vast network of other texts”. Appropriate models can be liberating in that they provide an authentic cultural resource as a starting point for the exploration of

new possibilities and individual creativity. In this way, students and teachers can be empowered “to transform the academy” (Sommers 1992: 30). Thus, as Cope and Kalantzis (1993: 245) argue, “learning [should not be] a matter of duplication of a standard form, but mastery of a tool which encourages development and change . . . rather than simply reproduction”.

Tēnā tātau katoa.

Chapter 2

PUTTING THE RESEARCH IN CONTEXT: A CRITICAL REVIEW OF LITERATURE ON GENRE AND TEXT-TYPE

2.1 Introduction

This chapter discusses different approaches to the study of genre and text-type in relation to their primary theoretical positioning and/or disciplinary orientation. In *Chapter 3*, those works that have a direct bearing on the research reported in this thesis are critically examined.

The concept of ‘genre’ has been studied in many different ways and within the context of a wide range of academic disciplines. It is a concept that can be traced back at least as far as the work of Aristotle (384-322 B.C.). In most early studies, the term ‘genre’ was used with reference to classifications of texts into categories such as novels, plays or biographies, categories that were generally defined in terms of socio-cultural factors and/or linguistic/structural ones. More recently however, the term ‘genre’ has often been restricted to classifications that could be said to be based largely on overall discourse function (e.g. narration, exposition), with the term ‘text-type’ being reserved for classifications that could be said to be based largely on overall socio-cultural function (e.g. novel, poem). From this perspective, an example of a particular text-type (e.g. novel) might exhibit a range of genres. It is in this way that these terms are used here. Where they are used differently in the works to which reference is made, this will be indicated in footnotes.

In order to appreciate the ways in which approaches to genre and text-type have changed and developed over time, it can be useful, as, for example, Paltridge (1997) has done, to attempt to classify them in relation to theoretical positioning and/or discipline orientation. Inevitably, however, there are many works that defy such attempts at classification. For this reason, a number of authors discussed here appear in more than one section.

The first two sections, below, focus on approaches to genre and text-type that relate to literary works (2.2) and folklore (2.3). The next section examines approaches that focus on every-day conversational interaction (2.4). The emphasis then moves to works that are concerned primarily with rhetoric and effective debate (2.5), ‘new rhetoric’ and composition studies (2.6). The next section examines works that focus on the teaching of English for specific purposes (2.7). Finally, approaches to discourse patterning that are less directly related to genre and text-type are introduced (2.8).

In general, there is a detectable movement in the twentieth century from work that seeks to describe genre and text-type in terms of rules of various kinds to work that emphasises the importance of context and allows for considerable variation, variation that is, nevertheless, constrained by a range of social and cultural factors. This movement reflects a general movement in intellectual endeavour in the twentieth century: a movement from structuralism (with its emphasis on rules) towards post-structuralist thinking (which emphasises procedures and choices). However, the relative weight given to one or the other (rule-governed behaviour versus culturally and socially constrained behaviour) seems to depend not just on

the era when research is conducted, but also on the overall purpose and setting of the investigation. Thus, an emphasis on pedagogic applications of studies of genre and text-type is likely to lead researchers to search for regularities that can be described in ways that are susceptible to imitation. This may mean that realisations that are regarded as stereotypical are highlighted.

2.2 Genre, text-type and literary theory

Approaches to genre within literary theory have changed significantly over the years. What was most evident prior to the twentieth century was a circular movement where genres have at times been seen as fixed or relatively fixed, at other times as relatively free.

Influenced by the work of Aristotle, many literary analysts initially classified literary works into categories (often referred to as ‘genres’ in English), seeking to determine whether works belonging to each of these socio-culturally determined categories shared features relating to content, structure and/or language which, in combination, could be related to a concept of stylistic appropriacy (Dubrow, 1982:48).¹⁸ After a period during the Renaissance when there was considerable questioning in England of the notion that there were a fixed number of genres that obeyed strict rules, there was a return in the neo-classical period to the notion that there were fixed norms which determined appropriate writing within specified genres. This, in turn, was followed by a further reversal when, during the Romantic era, there was, once again, questioning of the notion that there were

¹⁸ What are referred to here as ‘genres’ (e.g. novels, biographies) would now often be referred to as ‘text-types’.

fixed genres. In the Victorian period, however, the notion that genre was essentially rule-governed gained popularity although Arnold's influential work, *On the Classical Tradition* (reprinted 1960), gives some indication that a moderate degree of flexibility was regarded as acceptable.

In the twentieth century, influenced by structuralism within linguistics and anthropology, literary approaches to genre were initially characterized by the search for rules and regularities. Here, the influence of Levi-Strauss ([1966]/1983) and Propp ([1928]/1968) seems to have been particularly significant. With the development within literary studies of 'new criticism' or 'practical criticism', where the focus was on language and the structural analysis of literary works, there was a return to approaches to genre in which text-types (e.g. the novel; the poem) rather than communicative purposes (e.g. narration; exposition) were the centre of attention. The emphasis at this point was on attempting to identify characteristic linguistic features of literary text-types such as poems rather than characteristic features of discourse processes such as narration.

The 'structural era' involved a search for general laws and rules. Gradually, however, there came the realisation that there was a great deal of difference and divergence in works which appeared to belong to the same general type. By the 1960s, critics such as Croce (1968) were arguing that every genre "breaks generic laws" (Dubrow, 1982: 4)¹⁹. Indeed, poststructuralists such as Derrida (1980) argued that genres merge into one another. As the twentieth century progressed,

¹⁹ The term 'genre' is used by Croce in the way in which 'text-type' is used in this thesis.

literary approaches to genre began to reflect a general intellectual movement that emphasised procedures and choices and that was more accommodating to difference and flexibility. Relationships began to be sought between genres and constructs such as gender, literacy and power. In this area, the works of Barthes ([1966a]) and Derrida ([1967]/1978) were particularly influential. Out of these developments have emerged critical approaches to discourse that explore the construction and reflection in text of a range of ideological positions (e.g. Kress 1990; van Dijk 1993; Fairclough 1995).

Related to research that explores the relationship between genre and ideology, are reader-oriented approaches, including the reception theory of Jauss ([1974]/1982) in which the contribution made by the reader in interpreting text is regarded as central. Important works in this area are those of Iser (1978), who makes a distinction between the ‘implied reader’ and the ‘actual reader’ of a text, and Kress (1989), who discusses the tension between certain reading positions, observing that actual readers may not necessarily adopt the positions that authors anticipate. For Kress, the task of a writer is to “construct a text which will most efficiently coerce the reader into accepting the constructed text” (Kress, 1989: 40).

What is central to much of the recent work on genre within literary theory is the view that texts are “not self-contained units whose meaning [can] be established independently of context” (Lechte 1994: 10-11). Within this framework, the work of the Russian theorist Lotman is particularly significant. Lotman (1977) draws attention to the way in which texts communicate culture and link the past with the present. Genres, therefore, are defined not only in terms of structural features, but

also in terms of social and cultural expectations. In all of this work, the concept of ‘intertextuality’ is central, that is, the notion that a text is not an object in its own right, but something we view and interpret in relation to our expectations and our experience of other texts.

Overall, now, the approach to genre within literary studies seems to be one which rejects any notion of rigid and fixed boundaries and which stresses that viewing genres too deterministically leads to an over-simplification of reader and listener responses to them. Fowler, for example, in line with the work of Wittgenstein (1953), argues that genres may be regarded as similar to family members in that although they have a lot in common, there is no one single feature that will identify them as belonging to a particular family (Fowler, 1982: 41). As Fishelov observes, generic conventions may be regarded “as a challenge, or a horizon, against which the writer and his readers have to define themselves” (Fishelov, 1993: 82). So, writers may stretch the boundaries and may blend conventions.

2.3 Approaches to genre through folklore

In research that centres on folklore, patterns of content were originally considered to be of most significance. This is evident in the work of the brothers Grimm at the end of the nineteenth century on myths, legends and folk tales (Grimm & Grimm, 1891).

One very important early twentieth century work in the general area of folktale analysis is that of Olrik (1921) who looked at the unity of the plot, the opening and closing sections of tales, the number and type of characters and the type of

episodic repetition, that is, what types of event (e.g. life-threatening events or the giving of advice) occurred, when, and how often. This type of approach is developed in the work of the Russian Formalist, Propp (1928), where there is a search for what is referred to as the grammar of the folktale. Propp identified 31 'action developing events' (which he called 'functions'). He found that although any individual folktale might contain any number of these, when they did occur, they occurred in the same order. His belief, and that of other Russian Formalists, was that it was not the individual features of a text which account for its meaning, but the interaction among all the various components.

Gradually, work on folklore began to incorporate factors such as function and belief as well as overall content structure (Dundes, 1964: 110). This reflected the work of linguists of the Prague school who were interested in the relationship between form, function and context. Linguistic factors were also gradually accommodated (Scott, 1965: 74) so that eventually, in the work of Ben-Amos (1976: 225), we see genre within folklore defined in terms of a combination of formal features, thematic domains and potential social usages in particular contexts, or, more specifically, in terms of vocabulary, rhetorical features, symbolic meanings, character-types and attitudes towards reality.

Although much of the early work on folktales was formulaic in character, suggesting that genres could be defined in terms of strict adherence to certain regularities, the work of Rohrich ([1979]/1991: 55) is interesting in that it suggests that "genre is not a rigid, timeless, universally valid entity", but something that changes over time. He also argued that there were 'hybrid genres'

and that so-called rules could be broken “thus disappointing those who find pleasure in constructing an abstract system of classification” (Rohrich [1979]/1991: 56). The concept of ‘rule breaking’ combined with the concept of ‘reception’ in such a way as to introduce far greater flexibility into folklore-centred approaches. Thus, for example, Elliot Oring (1986) argues that myths, tales and legends are defined, not simply in terms of formal properties, but also in terms of the ways in which they are received by a particular community.

Work on genre and folktales has included research in the area of linguistic anthropology and the ethnography of communication. Within linguistic anthropology, there has been considerable interest in American Indian languages and cultures since the late nineteenth century. The work of Malinowski (1923: 1935) is particularly important here. Malinowski was interested not only in the events recounted in texts and the relationship between these events, but also in the relationship between the narrative itself and the context in which the narrative is recounted, and in the ‘performance style’ (the way in which the tale is told).

An important aspect of the studies that centre on actual performance as being partly definitional of genres is the concept of intertextuality to which reference was made earlier. That is, it has been argued that interpretation of a text belonging to a particular genre depends not on that text alone (or a specific performance or reading of that text), but also on the understanding that is brought to bear on it as a result of our knowledge of similar texts and other performances or readings. This relates to the work of Bakhtin ([1935]/1981) and, later, to that of Kristevan (1980) and Lemke (1992). Within this tradition, genres are not seen in terms of

mechanical reproduction. Neither are they seen as being essentially definable in terms of linguistic structure. Rather, they are seen as historically specific conventions and ideals. Authors are regarded as composing in relation to these ideals, and audiences as retrieving in relation to them also. Thus, genres are treated as consisting of orienting frameworks, interpretative procedures and sets of expectations, none of which should be regarded as requiring rigid adherence (Hanks, 1987: 689).

Work in the area of the ethnography of communication relates genre studies to the relationship between communicative behaviour and ethnic typology, the assumption being that there are significant differences in patterns of language use across cultures (Gumperz, 1982). Here, the focus is on language in its social setting. In this area, the work of Hymes (1962; 1964; 1967) is particularly well known. Communicative events are examined in terms of the type of event, the topic, the purpose of the communication, the settings and participants, the form and content of the message and the order of speech acts, including turn taking and speaker overlap. The belief here is that an adequate approach to genre requires an examination not only of texts, but also of the social and cultural factors that impinge on texts. Both Hymes (1962; 1964; 1967) and Saville-Troike (1989) agree that a genre is made up of a number of salient components such as the participants involved, the setting, the function of the event, the form of the event and the channel and code of communication. This work differs from the systemic-functional based work discussed later (see *Chapter 3*), work that is also socially oriented, in that there is typically less emphasis on internal linguistic selection than there is in much of the work within the systemic-functional approach to

genre. It also differs in that it does not separate 'context of culture' from 'context of situation'.

Thus, within folklore studies, there has been, as there has been in literary theory, a gradual movement away from a focus on form as definitional of genre towards a more general focus in which other factors are considered to be at least equally important.

2.4 Approaches to genre through everyday interactions

Within the area of investigation known as conversation analysis, the emphasis is on oral genres in the context of conversation (Levinson, 1983: 284). Among the interactions that have received attention here are doctor-patient consultations, legal hearings, news interviews, psychiatric interviews and calls to emergency services (Drew and Heritage, 1992). There has also been work on courtroom hearings (Atkinson and Drew, 1979) and classroom interaction (McHoul, 1978). The belief here is that there is a tendency towards stereotypical interaction patterns, and so there is a search for regular and systematic patterns. There has been a focus on 'preference organization' (preferences for particular combinations of utterances), including 'adjacency pairs' (typical pairings of utterances), turn taking, topic initiation and development, feedback, repairs and conversational openings and closings (Schegloff, 1968; Atkinson and Heritage, 1984). There is here (unlike the work on ethnography of speaking) no emphasis on interviews with participants, speaker views or field notes, the focus being on the language interaction itself rather than what participants believe about the interaction. What

is important here is the emphasis on details of the whole interaction rather than just the language component of the interaction.

Although this approach is not directly relevant to the analysis of written language conducted here, it offers to those whose primary concern is with indigenous languages that do not have a written tradition a range of interesting analytical possibilities.

2.5 Approaches to genre that relate to the rhetoric of persuasion and effective debate

The study of rhetoric began as the study of the art of persuasion. From there, it developed into the wider field of effective engagement in debate and, more recently, into studies of what is involved in presenting a case, in speech or writing, logically and effectively.

Although nineteenth and twentieth century rhetorical studies can be seen to relate in some ways to the Aristotelian tradition, they differ in so far as they emphasise communicative purposes (e.g. narration, exposition) rather than, or as well as, text-types (e.g. the poem) although both may be taken into consideration. Thus, whereas approaches to genre within the tradition of literary studies have tended to emphasise text-types (e. g. the novel; the poem), approaches to genre within the rhetorical tradition have tended to emphasise communicative purposes. They can, therefore, be regarded as a continuation of the approach that we find in, for example, the work of Bain (1867/1996), whose focus was on communicative

purposes such as *narration*, *exposition*, *description*, *argumentation*, and *persuasion*.

Within the rhetorical tradition, a distinction, then, tends to be made between communicative purposes (such as narrative), which are seen as definitional of genre, and text-types (such as the novel), in which a range of genres may occur. Within this tradition, there are, however, also works in which genre is defined not in terms of communicative purposes (e.g. narration), but in terms of ‘orientations’. Thus, for example, Kinneavy (1971: 84) outlines the following orientations (described in relation to characteristic patterns of organisation and stylistic features), which he conceives of as different genres:

- a work is ‘expressive’ if the focus is on the sender;
- a work is ‘discursive’ if the focus is on the receiver;
- a work is ‘literary’ if the focus is on the linguistic form of the text;
- a work is ‘referential’ if it refers to some ‘world reality’.

Although the emphasis within the rhetorical tradition has often been on communicative purposes (e.g. narrative, exposition) as being definitional of different types of genre, this has sometimes been refined to allow for a definition of genre in terms of a range of different category combinations. Thus, for example, in defining a genre, all of the following may be taken into account:

- the **topic** of the text;
- the **mode** of the text (e.g. ‘narrative’ or ‘satire’);

- the **form of argumentation** (e.g. expository, descriptive, legal);
- the **style** of the text (Threadgold, 1994).

An interesting aspect of some approaches to genre that relate to the rhetoric of persuasion and effective debate is, then, the way in which they combine text-type analysis and analysis in terms of communicative purposes.

2.6 New rhetoric and the teaching of composition

The concept of genre has received considerable attention in a specific development of the rhetorical tradition - 'new rhetoric', an approach which concerns itself with composition studies in North American educational institutions (Freedman and Medway, 1994; Connor, 1996). Typical of this work is the research of Carolyn Miller (1984) who looks at formal aspects of texts as well as at socio-contextual factors and at the types of action a particular genre aims to accomplish. Within this movement, Bazerman (1988), for example, examines the way in which scientific writing changes and develops in response to changes in scientific understanding, and Bizzell (1996) examines the relationship between academic discourse and critical consciousness.

In overall terms, genres are generally defined within this tradition in relation to the social context to which they represent a response, that is, a genre emerges as a situationally appropriate response. A genre is thus seen as emerging from socially constructed reality (Miller, 1984), rather than being an objective, independent phenomenon. Texts are seen as constructing rather than reflecting reality and, therefore, as shaping social contexts, not just as responding to them. A major

influence on work on genre within the ‘new rhetoric’ is Bakhtin ([1936]/1986), whose approach is consistent with the view that genres allow for creativity and are flexible and variable in terms of linguistic patterning.

Approaches such as these emphasise the social construction of genres and can readily be related to teaching contexts. Particularly interesting here are the proposals of Bergmann and Luckmann (1995) whose research links the study of genre to the notion of social constructivism within the sociology of knowledge. Here genres are seen as ‘socially constructed communicative models for the solution of communicative problems’ (Luckmann, 1992: 226). In other words, genres provide ways of responding to recurrent communicative problems and act as guides to expectations about what is said and done. Genres can be conventionalised into routine patterns which enable the “transmission and traditionalization of intersubjective experiences” (Guenthner and Knoblauch, 1995: 5). They, therefore, contribute to the socialization of individuals. They are always, however, potentially open-ended.

From a teaching point of view, this is a very significant perspective. Even if it should be the case (which it does appear to be) that actual speech and writing often depart from prototypical categories, it may be helpful to present students with prototypical models to help in their socialisation into a particular perspective. When they have understood the norms, they will be in a position to judge when, and to what extent, these norms may be departed from.

In looking at genre from a social perspective, we may look not only at formal regularities, but also at typical features of delivery, at, for example, typical supra-segmental features (loudness, tempo, pausing, intonation, gesture), lexico-semantic elements (specialised vocabulary, euphemisms, modality) and morpho-syntactic devices (question forms, word order, passives, conjunctions). In addition, it is possible to examine a range of other aspects of genres such as, for example, patterns of turn-taking, the relationships among participants, the relationship between speaker or writer and audience, the actions that accompany speech, and ritual phenomena such as patterns of openings and closings. According to this conceptualisation, genres are not complex language structures devoid of the dynamics of interaction, but rather interactive patterns of speech with historical and social connections which are part of the ideology of social groups and which help to shape and guide interactions.

2.7 Genre studies relating to the teaching of English for specific purposes

A considerable amount of research on genre has related to the English used in academic and professional settings and much of this work has been conducted by Swales and his associates (Swales, 1981, 1990; Swales & Najjar, 1987), or influenced by their work (Cooper, 1985; Crookes, 1985, 1986; Gupta, 1985; Hopkins, 1985). This research, particularly in its emphasis on the changing nature of genres, can be readily related to the research of those working within the new rhetoric such as Miller (1994) who sees genre primarily in terms of social action. Also typical of work in this area is a focus on rhetorical organisation (in terms of moves, steps and linguistic features) that are considered to be specific to particular genres and are seen as “a means of achieving a communicative goal that has

evolved in response to particular rhetorical needs” (Dudley-Evans, 1994: 220). Thus, for example, it has been argued that the use of the present perfect is typical of biology and biochemistry articles (Gunawardena, 1989); business news stories and academic journal articles are characterised by conjunctives (Morrow, 1989); business letters are marked by the occurrence of politeness strategies (Maier, 1992); medical journal articles typically use report verbs (Thomas and Hawes, 1994); hedging is typical of research papers and medical case reports (Salager-Meyer, 1994); college laboratory sessions are characterised by directives (Tapper, 1994). It should be borne in mind, however, that corpus-based studies (Biber, 1988) indicate that there is much more variety and complexity in actual linguistic choice than some of these studies might lead us to believe.

Within this approach, which draws on the ethnographic perspective and speech community orientation found in the work of Saville-Troike (1982, 1989), Gumperz (1962) and Hymes (1972), there is an emphasis on communicative purpose and the influence of Council of Europe work on linguistic functions (e.g. Wilkins, 1977; Richterich & Chancerel, 1980) is often detectable.

What is, perhaps, most interesting from the perspective of this study is the fact that, in common with the approach associated with the new rhetoric, reference is made to genre in terms of prototypicality. Thus, a range of factors, including communicative purpose and audience expectation may influence form and structure so that a particular example may be seen as prototypical (Swales, 1990: 52). It is here, above all, that analysts working within this framework generally differ from a number of analysts working within the systemic-functional

framework (see 3.3 following). Whereas many working within the systemic functional framework believe that a text must behave in a particular way to be treated as belonging to a particular genre, analysts whose research is associated with the type of approach adopted by Swales have tended to believe that a text belongs to a genre by virtue of its purpose, but that a particular text may be a more or less effective, and more or less typical, exemplar of a particular genre. The fact that it is atypical does not mean that it is no longer to be classed as belonging to the genre. An academic article that appears in an academic journal does not cease to be an academic article just because it is not typical of other academic articles. Thus Swales (1990: 58) defines genre as follows:

[Genre is] a class of communicative events, . . . [sharing] some set of communicative purposes. . . . These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by a parent discourse community.

In labelling genres in terms of what social groups identify as particular social purposes (e.g. personal letters, academic lectures), this approach has more in common with the approach adopted by, for example, Longacre (1968) than it does with systemic functionalists such as Martin (1995) for whom a more general

communicative purpose (e.g. telling someone what happened) determines genre assignment (e.g. recount).

Researchers in this area have focused on a range of what they refer to as ‘genres’, including research articles and abstracts (e.g. Cooper, 1985; Graetz, 1985; Swales, 1990; Salager-Meyer, 1994; Gupta, 1995), dissertations (e.g. Dudley-Evans, 1986, 1989), medical and legal texts (e.g. Nwogu, 1991; Bhatia, 1993), job application and sales promotion letters (e.g. Bhatia, 1993), academic seminars and lectures (e.g. Weissberg, 1993; Thompson, 1994), and student writing in academic contexts (Samraj, 1995). Although overall discourse patterning is often seen as genre-related, genres are seen as evolving and changing and texts may exhibit genre mixing. Furthermore, specific selections and combinations of language may vary widely within particular exponents of genres.

In terms of overall categorisations, work in this area often has a great deal in common with the work of Longacre (1968) and Labov (1972). As indicated above, narrative structure was characterised with reference to different socio-cultural contexts by Longacre and Labov in similar ways:

aperture, episode, denouement, anti-denouement, closure and finis

(Longacre, 1968).

abstract, orientation, complicating action, evaluation, result/resolution

and *coda* (Labov, 1972).

This approach, then, which has been influenced by the concept of genre as social action, focuses on the role of discourse communities in determining and responding to notions of appropriacy, notions that may relate to clause and sentence level choices, speech acts and macro-level textual organisation. Because no distinction is made between ‘genre’ and ‘register’, the number of genres recognised is potentially very large. In this respect, this approach differs from approaches to genre studies that are conducted within the context of a systemic-functional approach to language description. There, genres are identified in terms of overall communicative purpose (e.g. argument, explanation, narration) and texts that exemplify the same genre may differ in respect of register (field, mode and tenor).

2.8 Inter-cultural and inter-generic approaches to discourse patterning

Some of the categories that have been identified in the research to which reference has been made in sections 2.2 – 2.7 may be seen as genre-specific realisations of more universally applicable organisational principles. Thus, for example, specific categories relating to specific genres in specific socio-cultural settings may be seen as particular representations of the more general, global categories of discourse organisation that have been outlined by van Dijk (1982) and Hoey (1983).

Global discourse structuring (discourse macropatterning) has been approached by van Dijk and Hoey in very different ways which have been referred to by Crombie (1984, pp. 170 - 178) as the ‘synoptic approach’ (van Dijk, 1982) and the ‘classificatory approach’ (Hoey, 1983). In adopting the synoptic approach, van

Dijk aims not just to label chunks of discourse in terms of the overall function they perform within the discourse, but to find precise ways of summarising sections of a discourse prior to overall function labelling (van Dijk, 1980: 180). The classificatory approach adopted by Hoey (discussed in *Chapter 3*) on the other hand, directly classifies and labels sections of text in terms of the overall function they perform in the discourse as a whole.

2.8.1 The synoptic approach

In the synoptic approach, a distinction is made between *conventional superstructures* and *semantic macrostructures*. *Semantic macrostructures* outline the core meaning of a discourse in summary form (that is, in the form of macro-propositions, each of which summarises one segment of the discourse); *conventional superstructures* outline the overall form of a discourse in terms of functional labels such as *Setting- Complication - Resolution*. The overall aim is to link the semantic macrostructure (the summary) and the conventional superstructure (the overall discourse segment labels) so that each conventional superstructure label is associated with one or more macro-propositions (parts of the summary). The synoptic approach makes provision for discourse patterning to be related to text-types (e.g. to the text as scientific article, informal letter etc.) in a way that the classificatory approach does not. It can, therefore, be related more readily to other work on genre. Thus, within the synoptic approach links can be made between text-types and conventional super-structures (overall patterns of discourse organisation). However, van Dijk argues that whereas certain super-structure schemata may offer valid indications of genre, a general genre typology

cannot be based on super-structures alone. It is necessary, in defining genres, to make reference to a range of other factors.

Certain types of overall discourse structuring, van Dijk argues, are not genre-specific. In examining this proposal, and in linking it to the proposals made by Hoey in relation to non-genre-specific discourse structuring (see *Chapter 3*), it is useful to begin by referring back to some earlier research on discourse patterning that *is* genre-specific.

Reference was made earlier (see 2.5) to the work of Longacre (1968) who examined texts in a number of Philippine languages and, in addition to what he referred to as a ‘dialogue genre’, identified six basic discourse genres, of which the first four below were said to be the most common:

Narrative: recounting some sort of story;

Procedural: prescribing the steps of an activity or activity complex;

Hortatory: attempting to influence or change conduct (essentially sermonistic);

Dramatic: dramatic re-enactment by a single speaker of a dialogue involving several participants (neither the scenes, nor the participants are identified by the speaker, although they may be recoverable from the re-enacted dialogue itself);

Activity: relating an activity or group of activities;

Epistolary: letter writing.

These discourse genres were defined in terms of function, chronological orientation, tense/aspect, and the presence or absence of explicit temporal and/or spatial settings. For example, in *Narrative* and *Procedural* discourses in the Philippine languages examined, chronological sequence in some form is assumed. The *Procedural* discourse genre involves chronological sequence in projected time. Projected time is also the focus in the *Expository* and *Hortatory* discourse genres. The *Expository* discourse genre is generally 3rd person oriented, whereas the *Hortatory* discourse genre is generally 2nd person oriented and must, in any event, have a 2nd person component. The *Narrative* discourse genre is primarily 1st and/or 3rd person oriented; the *Procedural* discourse genre may be 1st, 2nd or 3rd person oriented.

The theory is that certain discourse genres might have certain *obligatory elements*, which may also have *obligatory positions*, and certain *optional elements*. In the following outline, + = obligatory, - = optional, and **n** = optionally recursive (can occur more than once).

Epistolary

- + Salutation (formulaic phrase opening)
- + (+/-) Report +/- Enquiry +/- Petition +/- Counsel**n**
- +/- Closure (farewell remarks, instructions, summary)
- + Finis (formulaic phrase closure)

Narrative

+/- Title (in written records in the Dibabawan language, Title is obligatory)

+/- Aperture (temporal and spatial setting and introduction of at least some of the *dramatis personae*)

+/- Episoden

+/- Denouement (climax)

+/- Anti-denouement (second climax or anti-climax)

+/- Closure (final comment on main participants)

+/- Finis (formulaic phrase finish).

Within the *Narrative genre*, *Episode*, *Denouement* and *Anti-denouement* were described as nuclear, their presence or absence allowing a narrative discourse to be assigned to a particular branch or type of narrative discourse. The four basic *narrative discourse types* identified were:

Episodic: a string of episodes not building up to a Denouement (climax)

Monoclimactic: a number of episodes building up to a Denouement

Diclimactic: an episode or number of episodes leading to a Denouement or an Anti-denouement

Compound: a collection of narratives bound together by a common framework, for example, by a common Denouement.

It is important to note here that Longacre was referring not to all discourse, but to discourses in the particular Philippine languages he examined. However, he did

identify (1974), close similarities between one of the patterns typical of mono-climactic narrative discourse in the Philippines and certain types of mono-climactic oral narrative found in Mexico and New Guinea and in some narratives written by English speakers. Furthermore, despite differences in terminology, there are clear similarities between this mono-climactic narrative discourse pattern and a pattern identified by Labov (1972) as typical of oral narratives narrated by black English speakers in inner city New York. In turn, this links closely to the narrative conventional super-structure identified by van Dijk (1980: 112-115) as being likely to have wide cross-cultural applicability (see *Table 2.1*).

Table 2.1: Three approaches to macro-patterning

<i>Macro-pattern typical of mono-climactic oral narratives in the Philippines etc (Longacre)</i>	<i>Macro-pattern typical of oral narratives narrated by black English speakers in inner city New York (Labov)</i>	<i>Macro-pattern identified as likely to have cross-cultural applicability (van Dijk)</i>
Aperture Setting/Exposition Inciting movement Developing conflict Climax Denouement Final suspense Closure	Abstract Orientation Complication Evaluation Result/Resolution Coda	Setting Complication Evaluation Resolution Moral/Coda

These narrative categories, van Dijk argues, are hierarchical in that, for example, *Setting* and *Evaluation* may hold for a whole episode, whereas *Moral* follows from a whole narration.

Listed in the right-hand column of *Table 2.1* above is an example of a *conventional super structure*. The synoptic approach also involves summarizing discourses in terms of *semantic macro-structure*. Thus, for example, that part of a

discourse that operates as the *Setting* may be reduced to one or two summary macro-propositions which express the central meaning. In preparing these summaries, specific rules, such as *rules of deletion, generalization and construction* are used. These are called *macro-rules*. The input to these rules is a text along with contextually relevant information; the output (a representation of the global meaning of the text) is one or more summary propositions. Applying the macro-rules, we end up with a few macro-propositions which summarise the discourse, one or more of these being associated with each label (e.g. Setting, Complication) in the conventional super-structure.

Thus, van Dijk's synoptic approach involves summarising discourses using a set of rules, the summaries being made up of a number of macro-propositions (the semantic macro-structure) which are associated with labels outlining the discourse function of each part of the text (the conventional super-structure). The conventional super-structure labels are genre-related.

In addition to proposing a range of super-structures for different genres, van Dijk argues that there are a number of functional categories which hold for discourse in general (as opposed to specific genres). These functional categories apply, he argues, to the sequencing of information in any discourse type. An example of these functional categories is:

Introduction-Problem-Solution-Evaluation/Conclusion

These functional categories, are referred to by van Dijk as *metacategories* (van Dijk, 1980: 110-111). He argues that these metacategories receive more specific nature and function depending on the discourse genre in which they occur. Thus, for example, in the narrative genre, the *Introduction* may be more specifically defined as *Setting*. In this respect, the work of van Dijk on metacategories may be compared with Hoey's classificatory approach (Hoey, 1983) where a distinction is made between *discourse patterns/rhetorical organisation* (the patterning of discourse segments) and *discourse relations/discourse organisation* (the patterning of relationships between propositions). It is the first of these (discussed in detail in *Chapter 3*) that invites comparison with van Dijk's non-genre-specific metacategories.

2.9 Conclusion

A range of approaches to genre, text-type and non-genre-specific macropatterning have been discussed here. What is immediately apparent is that approaches can differ substantially in relation to a number of factors such as, for example, the overall disciplinary location of the study, whether the study is theoretically or pedagogically oriented, whether the emphasis is on text as object or text as process, and whether the focus is on inter-cultural similarities or intra-cultural differences. What is important, therefore, in the context of this study, is to be clear about the primary objective (to develop an approach that has the potential to underpin effective writing programmes designed for learners of te reo Māori who need to operate in academic contexts), one that focuses on discourse processes and their textual implications. Defining the primary objective in this way allows for an appropriate selection from the available approaches and for the

development of these selected approaches in line with the primary objective of the study. Thus, in *Chapter 3*, the focus is on approaches that are based on cognitive processes that are not language-specific, approaches that, nevertheless, in the context of specific cultural, social and linguistic contexts, have a range of identifiable linguistic implications.

Chapter 3

DESIGNING A MODEL: A CRITICAL REVIEW OF SELECTED PEDAGOGICALLY-ORIENTED, PROCESS-CENTRED APPROACHES TO GENRE AND DISCOURSE ORGANISATION

3.1 Introduction

Since the early decades of the second half of the twentieth century, an integrated approach to contextually-centred language analysis has been emerging in which language is analysed in relation to process as well as product. This approach typically examines the production and reception of text (written and spoken) in context, in relation to global patterning, internal patterning, micro-and macro-functions, and aspects of structure, form, context and use.

In terms of such an approach, genre and text-type inevitably have a significant role to play. However, not all approaches to genre and text-type take account of all of these aspects of communication. I shall attempt here to determine which aspects of contextually-based studies of language are critical to the analysis of genre and text-type and should be accommodated in an analytical model. Because my primary aim is to develop an approach to genre and text-type that will inform the teaching of academic writing to students who are learning Māori and learning through the medium of Māori, it is important to focus on approaches that begin by examining the production and reception of text in terms of processes that have potential cross-linguistic applicability. Any linguistic implications of these processes can then be examined with particular reference to the specific context of

the study. Approaching genre and text-type in this way places them firmly within the domain of discourse analysis.

The analytical model presented here is based largely on an adaptation of an approach to genre that has emerged out of systemic-functional studies of language (see Knapp and Watkins, 1994). It will, however, give considerably more prominence to certain aspects of discourse analysis (in particular, what are referred to here as ‘general semantic relationships’), than is typically the case in this model or in others derived from that approach.

3.2 Genre, text-type and literacy demands at secondary and tertiary levels

Coming to terms with the technical aspects of writing is only one aspect of the process of learning to write. Also involved are learning to structure information and ideas in ways that reflect the differing demands of different social and cultural contexts. Learning to write in educational contexts is, therefore, part of the process of socialization into academic and work practices, part of what is required for subject understanding:

Writing structures our relations with others and organises our perceptions of the world. By studying texts within their contexts, we study as well the dynamics of context building. In particular, by understanding texts within the professions, we understand how the professions constitute themselves and carry out their work through texts (Bazerman and Paradis, 1991: 3).

Students who are learning Māori and learning through the medium of Māori in secondary and tertiary education contexts need to be able to create and interpret texts in Māori in a wide range of academic contexts. It is generally accepted that this involves coming to terms with technical aspects of the language. What appears to be less widely understood is the fact that it also involves coming to terms with universal processes as well as with culturally and linguistically specific aspects of text construction and comprehension. If we are to assist learners, we need a clear understanding of the nature of the tasks required of them (see *Chapter 4*), and of what is required in order to perform these tasks (see *Chapters 5 & 6*). This is particularly important in that the creation and interpretation of texts in academic contexts is a preparation for the creation and interpretation of texts more generally. Thus, for example, the genres found to be prevalent in student writing tasks (see *Chapter 4*) are also present in the writings of the two prominent Māori scholars whose works are analysed here (see *Chapters 5 and 6*). Because a limited number of different genres combine in different ways in the much wider range of text-types that are available to users of any language, a focus on genres can provide students (both first language speakers and second language learners) with a valuable resource that can be applied in a wide range of situations.

3.3 Genre and text-type in the context of discourse analysis

For Bhatia (1993: 3), discourse analysis is the study of language use “beyond sentence boundaries”. Brown (2000: 253) defines it as the analysis of the relationships between form and function in spoken and written interactions. Although Richards, Platt and Platt (1999: 111) make a clear distinction between the analysis of spoken discourse (conversational analysis) and written discourse

(text linguistics), claiming that discourse analysis is “the study of how sentences in spoken and written language form larger meaningful units”, some linguists use the term ‘text’ to refer to a product (spoken or written) and ‘discourse’ to refer to that product (text) plus all of those contextual factors that contribute towards interpretation (Crombie, 1985a and b). From this perspective, discourse analysis incorporates the analysis of all aspects of text (spoken and written), textual production and textual comprehension and includes the analysis of intra-clausal and intra-sentential structure and meaning as well as inter-clausal and inter-sentential relationships. Whatever the specific focus of analysis should be at any particular point, it will be driven overall by a concern to understand how speakers and writers, listeners and readers use language to create meanings in context. As Wennerstrom (2003: 3) observes, “For those who want to develop their writing skills in another language, *discourse* – authentic language as it occurs in context – can be a primary resource”.

In the 1950s and 1960s, a number of researchers in a range of disciplines, including linguistics and anthropology, began to move away from an earlier emphasis on structure and form towards a concern for analysis based on process (processes of production and comprehension), function (both micro-functions and macro-functions) and socio-cultural contexts. Among these were a number of landmark studies. In the 1950s, the work of Harris (1953) on the distribution of linguistic elements in extended texts and the links between texts and social situations was influential in establishing an agenda which was further developed in the 1960s by, amongst others, Hymes (1964), who focused on speech in relation to social settings, and Austin (1962) and Searle (1969), who focused on

the performative role of utterances. These works appear to have been critical to Grice's study of language as social action (Grice, 1975), to Sinclair and Coulthard's study of teacher-pupil interactions (Sinclair and Coulthard, 1975) and to Halliday's refinement of a theory of language which centred on social function (Halliday, 1973) and could accommodate studies of textual coherence (Halliday and Hasan, 1976).

Fundamental to developments in discourse analysis, and to teaching applications that relate to discourse analysis, has been the work of Austin and Searle on speech act theory. Following Austin's establishment of a distinction between locutionary and illocutionary force (Austin, 1962), Searle (1965 and 1981) classified illocutionary forces into five main types: commissive (threat, promise), declarative (a declaration), directive (suggestion, request, command), expressive (feelings and attitudes), and representative (assertion, claim), categories which relate to what Brown refers to as functional, purposive uses that are designed to bring about change (2000: 249).

Since the 1970s (see, in particular, Wilkins, 1973), functions of this kind have had important roles to play in many language-teaching programmes. However, there is considerably less evidence in language teaching programmes of those interactive functions that characterise conversational interaction (Sinclair & Coulthard, 1975) and, particularly relevant so far as this work is concerned, those functions which enter into what Crombie (1985a) refers to as 'general semantic relations' (e.g. reason-result, denial-correction), although the fact that these could have a significant role to play in the language classroom has been noted (Crombie,

1985b). Whether they could also have an important role to play in studies of genre and text-type is a matter of some importance bearing in mind that they can be seen as underlying many of those cohesive devices that have been identified by Halliday and Hasan (1976) and might, therefore, provide a reasoned way of relating genre and text-type to linguistic selection. Given, however, that relationships of this type do not operate at the level of the text as a whole, it is important also to find an approach that does so. One such approach is that developed by Hoey (1983; 2000). Although Hoey's 'classificatory approach' to textual patterning was not intended to be genre-specific, it appears to have the potential to be extended in such a way as to be applicable to genre and text-type analysis.

3.4 Genre and text-type in the context of a systemic-functional approach to the analysis of language in context

Functional approaches to language developed out of a growing perception that language has both cognitive and affective aspects, that words and constructions alone are one aspect only of what is involved in meaning creation (Brown, 2000: 29). Using language involves both language systems and contextually-related functions, something that needs to be taken into account at whatever level of analysis we are operating, particularly as choices made in one area have implications for those made in others.

Thus genre, in relation to context of culture and context of situation, will have a combined impact on language choice, something that explains the fact that there appears to be an overall tendency towards conformity with established norms.

The work of Martin (1983, 1984, 1985, 1986 a, b, c, 1989, 1991, 1992, 1993, 1995), Martin and Peters (1985), Martin and Rothery (1980, 1981, 1986), Derewianka (1994) and Knapp and Watkins (1994) belong within, or are related to, this approach, an approach which has had a profound impact on pedagogy, and, in particular, on the teaching of writing.

The systemic-functional approach to genre is characterised by an emphasis on function (how language enables us to do things such as argue and reflect etc. in order to achieve specific purposes) and on the language systems that play a role in the achievement of goals. In line with the earlier anthropological studies of Malinowski (1935) which strongly influenced Halliday, *context of culture* and *context of situation* can be seen to impact on meaning and form, meaning itself being grounded in *purpose*.

For most of those working within this framework, ‘genre’ is seen in terms of ‘context of culture’, whereas ‘register’ is seen in terms of ‘context of situation’. A particular culture might, for example, distinguish between *recounts* (telling someone about what has happened) and *narratives* (telling a story for entertainment or aesthetic purposes) in terms of overall *function*. These overall cultural purposes or functions would be referred to as representing different genres. There would, therefore, be a *recount genre* and a *narrative genre*. However, we would not, for example, refer to the novel as a genre. We would say, rather, that a novel would be an instance (primarily) of the narrative genre representing a particular register, such instances being defined in terms of context of situation (i.e. field, mode and tenor of discourse). Another way of putting this

might be to say that a novel is a text-type, which may realize a number of different genres at different stages.

Within systemic-functional linguistics, register is seen in terms of context of situation, that is, in terms of a combination of field (the nature of the social activity, e.g. scientific discourse), tenor (the relationship between participants (e.g. degree of formality) and mode (the role of the language in the communication and the medium and channel of the communication (e.g. written to be read to an audience)). Thus, for example, a particular work might be said to be an instance of the narrative genre which could be defined as being within a particular register and belonging to a particular text-type (e.g. 'novel') by virtue of its field (e.g. detective fiction), its tenor (level of formality/ informality) and its mode (written to be read). What this means is that there will be a relatively small number of genres - defined in terms of overall primary cultural purposes. From this point of view, a *recount* that contained a considerable amount of explanation might still be classified as a *recount* (in terms of genre) in terms of its primary purpose. There is, however, a growing acceptance within the systemic-functional approach to genre that human purposes may be complex rather than unitary, and so the concept of *genre mixing* is becoming widely accepted.

Thus, within systemic-functional based approaches, our attention, in defining genre, is not just on text, but on the overall cultural function that texts are intended to perform, such as, for example, providing entertainment and/or aesthetic satisfaction in narrative form. Whereas *context of culture* (general, overall cultural purpose) defines genres, *context of situation* (field/mode/tenor) is

said to influence the actual patterns of language variation (lexico-grammatical patterns). So, it is not genre itself that is said to relate to actual language choice, but a combination of genre and register (field/mode/tenor). Thus, whereas within the systemic-functional framework, it is generally believed that specific genres may have associated with them strong tendencies towards specific language forms, genre cannot be directly associated with these forms since they relate not only to context of culture, but also to context of situation. Although most of those who work within this overall context believe that there is a high probability link between genre, context of situation and language selection, there are those who argue that if you know in detail both the context of culture (overall cultural purpose) and the context of situation (field/mode/tenor), “you can predict what language will be used” (Eggins, 1994: 52). This is not, however, a view that is held by all researchers operating within, or in relation to, this general framework. Biber, for example, has found a wide variety of linguistic variation within genres (Biber, 1989: 78) and his conclusion is that “different kinds of texts are complex in different ways . . . and . . . many earlier conclusions that have been reached about genre-specific language reflect our incomplete understanding of the linguistic characteristics of discourse complexity” (1992: 135).

In spite of what has been said above, a central feature of many approaches to genre within the framework of systemic-functional linguistics is the belief that the overall structure of a text is critical to the description and identification of a particular genre. From this point of view, the structure of a text is considered by some to be genre-defining (that is, a text with a particular overall pattern belongs, by definition, to the genre with which that overall pattern has come to be

associated). In fact, Hasan claims that the one respect in which genres “cannot vary without consequence to their genre allocation is the obligatory [structural] elements [of a particular text]” (Hasan, 1989a: 108). There are those who disagree. Hanks, for example, argues that this view represents a kind of closure based on the notion of rules, an approach which he believes to be “inappropriate for explaining the play between production and reproduction” (Hanks, 1996: 238).

3.5 The classroom-based application of systemic-functional approaches to genre

Studies of genre that are influenced by the systemic-functional approach to language began to be applied in classroom contexts as a result of dissatisfaction in the early 1980s with ‘process’ approaches to teaching writing in Australian primary schools and to what was seen as an over-emphasis on narrative writing (Cope and Kalantzis, 1993). For this reason, there has been considerable emphasis on ‘factual’ texts (e.g. recounts, reports, explanations, expositions) and a great deal of attention has also been paid to the overall structure of texts, that is, to the way in which the beginnings and ends are structured and to the various ways in which the central section or sections may be organized. The *generic structure potential* of a text is the name given to what is said to be “the range of textual structures available within a genre”. For some, these comprise a combination of obligatory and optional textual elements (discourse segments). For others, the concept of ‘obligatory’ is, as indicated earlier, inappropriate and might, therefore be replaced by ‘preferred’.

In addition to studies of overall discourse patterning, there have also been studies that have emphasised *lexico-grammatical patterns* and *patterns of cohesion* in the context of genre/register interaction (Christie 1989; Martin 1989). The analytical framework, the linking of form, function and social context, is consistent with the definition of genres as staged, goal-oriented social processes that cultures draw upon in certain contexts to achieve various purposes (Martin, Christie and Rothery, 1987). This, together with the fact that there has been considerable emphasis on writing in primary and secondary school contexts, sets this approach apart from research that has been conducted in the context of New Rhetoric and English for Specific Purposes (ESP). The emphasis here is on characteristic patterns which reflect culturally-derived functions (Christie and Rothery, 1989: 5):

Ours is a systemic linguistic theory, which holds that language is a resource people use for the construction and negotiation of meaning. The theory holds further that because language is used to build meaning the people in any given culture develop characteristically patterned ways of using language in order to serve the complex set of functions humans have. Such characteristic patterns, then, are social constructs, fashioned out of the constant and ongoing need of people to organise, control and hence make sense of their world.

Thus, this functional model, based as it is on social processes, is well-adapted to the needs of the classroom where teachers need to be able to explain why certain texts are typically organised in particular ways and why they may typically

exhibit certain linguistic features. The mastery of genre (such as reporting, arguing) and corresponding text-types (such as information reports, arguments) is important for academic success. Such mastery is an important aspect of discourse competence and extends language learning beyond sentence boundaries. Central to this approach is the principle that language learning is learning to mean so that:

- in the first instance, students learn language through interaction in purposeful social activities;
- secondly, as they learn *through* the target language, the skills of interpretation and organisation of reality in terms of that language develop;
- thirdly, learners will then be able to learn about language and how it works (Halliday, 1994: 19).

The implication is that language learners learn that language is a resource or a tool for making meaning. The premises are:

- in the first instance, that language is a social activity;
- secondly that teachers need to be explicit about expectations of learners; and
- finally, based on Vygotsky's (1934, 1978) and Bruner's (1986) theories of 'scaffolding' (which claim that language learning is a result of the collaboration of teacher and student), language learning is a series of scaffolded developmental steps addressing different aspects of learning (Feez, 1998: 26).

A teaching/learning model incorporating these principles, one which works on the argument that, in the first instance, writing is learned through writing and, secondly, that grammar should be learned through the learners' own writing, supports the 'scaffolding' principle in a model with three specific stages. The first stage draws on the language experience of the learner and links this to the language of writing. The second stage provides learners with a clearly expressed framework for text construction along with relevant context/knowledge. Finally, learners develop the skill to edit based on an understanding of generic purpose, structure and grammar of texts (Knapp & Watkins, 1994: 24-25).

These views underpin the application of the systemic functional perspective in the classroom where learners are taught how language works at the level of text, a beneficial outcome of which is the contribution it makes to learners' literacy awareness. Recent research in systemics in relation to the debate concerning whether grammar should be taught advocates the return to explicit grammar instruction, beginning with whole texts (top-down approach) rather than the traditional bottom-up approach. The explicit treatment of grammar, in other words, should be a means to an end and not an end in itself (Nunan, 1991: 153).

In the following sections, the emphasis is on two works which have had a particularly marked influence in New Zealand schools: Derewianka (1994) and Knapp and Watkins (1994).

3.5.1 A functional, genre-based approach to teaching writing: Derewianka

The pedagogic implications of adopting the type of approach outlined in the previous section are evident in the work of Derewianka (1994). Drawing upon the insights and expertise of experienced teachers, this work provides a systematic account of how the teaching of writing in primary schools can be related to an approach to the description of genres that draws upon the work of Halliday (1985), Martin (1985), Martin & Rothery (1986), Christie (1989 & 1990), Painter (1985), Kress (1982; 1985) and others. Central to the work is an examination of how language functions to enable us to make sense of the world and fulfil real purposes such as arguing and sharing information (Derewianka, 1994: 3-4). Six types of genre are identified as indicated in *Table 3.1* following:

Table 3.1: The six genres identified by Derewianka (1994)

Recount	telling someone what happened
Instruction	telling someone how to do something (e.g. a recipe)
Exposition/ Argument	arguing a case (e.g. letter to a newspaper editor)
Narrative	providing entertainment in the context of a story
Report	providing information about things or classes of things
Explanation	explaining why something happens or how something works

For each of these types of genre, Derewianka identifies structural elements and typical linguistic features. A summary of her approach is provided in *Table 3.2* following, in relation to what she refers to as the ‘recount genre’.

Table 3.2: A summary of recount genre according to Derewianka (1994: 15)

RECOUNT GENRE		
Recount genre: unfolding a sequence of events over time		
Purpose: to tell what happened		
TEXT ORGANIZATION		
Orientation: background information (generally at the beginning): <i>who, where, when</i>		
Series of Events ordered in chronological sequence		
In addition there may be personal comment at various stages		
LANGUAGE FEATURE CHARACTERISTICS		
Participants: specific (e.g. 'our dog')		
Tense: simple past tense		
Verbs: action		
Linking items: temporal ('then', 'at the same time' etc.)		
TYPES OF RECOUNT AND CHARACTERISTIC LANGUAGE USE		
PERSONAL: retelling an activity writer was personally involved in 1st person pronouns	FACTUAL: recording the particulars of an incident (e.g. news report) 3rd person pronouns Passive voice	IMAGINATIVE: taking on an imaginary role and giving details of events Usually in 1st person

It is important to note that some of the language features to which reference is made appear to be consequences of an overall orientation towards chronological sequence and temporal overlap (i.e. action verbs and linking items to do with time), whereas others (e.g. use of simple past tense) appear to be consequences of the relationship between the temporal positioning of the narrator in relation to that of the events. It is also relevant to note that the actual choices that can be made also appear to relate to a number of factors, including the nature of the relationships between propositions (e.g. chronological sequence) and the actual sequencing of these propositions. Thus, perfective aspect in combination with past tense (past perfect) may occur and, where it does, past simple is predictable in the immediate environment ('He had just . . . , when she . . . '). In the case of direct speech, however, a combination of present tense and perfective aspect (present perfect) may be found in direct speech (e.g. She said: 'I have just . . . '). Furthermore, where events are not presented in the order in which they actually

occurred, there are linguistic consequences (e.g. ‘She . . . after having . . . ‘). What this indicates is that what Derewianka observes in relation to specific language features should be regarded as typically true of writing done by students in primary school settings rather than inevitably true. Equally, as will be indicated in more detail later, certain types of propositional relationship (e.g. chronological sequence) do have implications in terms of linguistic choice or, more specifically, in terms of a specific linguistic range from which choices may be made. These observations are critical in terms of the model that is developed here (see 3.6).

In addition to outlining a number of genres with associated features of textual organisation and language, Derewianka (1994: 13-14) presents a methodology associated with a four-part curriculum cycle as follows: preparation (background information); modelling (presentation of a model text); joint construction (joint creation of a text); independent construction of a text.

The overall approach of Derewianka has proved to be both popular and useful in making students aware of relationships among purposes, structures and language choice in relation to both the reception and production of texts. It has been claimed, however, that the approach discussed in 3.5.2 following has the advantage of being more process-centred.

3.5.2 A functional, genre-based approach to teaching writing: Knapp and Watkins

The movement in language teaching in Australia towards a functional approach to the teaching of writing has also greatly influenced the pedagogical approach

proposed by Knapp and Watkins (1994: 12). Their model is based on social aspects of literacy, and does not strictly adhere to the systemic-functional theoretical literature. Instead, the social semiotics of Kress, (1988) and Martin and Rothery (1986) is central in relation to a model that relates genre to process, and text-type to product. Thus, genre is seen as the process that produces the end product or text-type. Furthermore, this model recognises the multi-generic nature of texts. Knapp and Watkins identify five types of genre (social processes) which they relate to five text-types (see *Table 3.3* following):

Table 3.3: The five genres (and associated processes) identified by Knapp and Watkins (1994)

TYPES OF GENRE	
<i>Instructing</i>	through the <i>process</i> of logically sequencing actions or behaviours
<i>Arguing</i>	through the <i>process</i> of expanding a proposition to persuade readers to accept a point of view
<i>Narrating</i>	through the <i>process</i> of sequencing people and events in time and space
<i>Explaining</i>	through the <i>process</i> of sequencing phenomena in temporal and/or causal relationships
<i>Describing</i>	through the <i>process</i> of ordering things into technical or common sense frameworks of meaning

What Table 3.4 highlights is the fact that the view of ‘process’ that Knapp and Watkins propose is based largely on sequencing and ordering. Thus, instructing, narrating and explaining all relate to sequencing. They would, at first sight, appear to be differentiated in terms of the type of sequence and what is sequenced. However, closer examination reveals some problems.

Table 3.4: A comparison of the genre categories in Derewianka (1994) and Knapp & Watkins (1994)

TYPES OF GENRE AND TEXT-TYPE			
Derewianka		Knapp & Watkins	
Genres		Text-types	Genres
Recount	telling someone what happened	-	-
Instruction	telling someone how to do something (eg. recipe)	Instruction	Instructing through the <i>process</i> of logically sequencing actions or behaviours
Exposition/Argument	arguing a case (e.g. letter to a newspaper editor)	Argument	Arguing through the <i>process</i> of expanding a proposition to persuade readers to accept a point of view
Narrative	providing entertainment in the context of a story	Narration	Narrating through the <i>process</i> of sequencing people and events in time and space
Report	classifying and describing the phenomena of our world	-	-
Explanation	explaining why something happens or how something works	Explanation	Explaining through the <i>process</i> of sequencing phenomenon in temporal and/or causal relationships
		Description	Describing through the <i>process</i> of ordering things into technical or commonsense frameworks of meaning

Looking first at *what is sequenced*. In *instructing*, *actions or behaviours* are said to be sequenced; in *narrating*, *people and events* are said to be sequenced; in *explaining*, *phenomena* are said to be sequenced. One problem here is that

‘phenomena’ may be actions, behaviour or events. Thus, there is no clear-cut distinction in terms of *what* is sequenced.

Looking next at the *type of sequence*, we encounter similar problems. *Instructing* is related to *logical sequence*, *explaining* to *temporal and/or causal relationships* and *narrating* to *sequencing in time and space*. In fact, however, it is extremely difficult to determine how the authors distinguish between ‘logical sequence’ and the other two types of sequence (i.e. ‘temporal and/or causal relationships’ and ‘sequencing in time and space’).

For each of the genres (processes) outlined, Knapp and Watkins propose structural and grammatical features (as illustrated with reference to the genre of *arguing* in Table 3.5 following:

Table 3.5: An outline of the genre of arguing (adapted from Knapp & Watkins (1994: 118))

Genre: Arguing				
The genre of arguing is a fundamental learning process. It is a central part of the process of learning and teaching and is, furthermore, an important element in effective social interaction and social participation of learners.				
Purpose	to reason, to evaluate, to persuade			
Process	In the process of arguing, writers give opinions and reasons for viewpoints, or may make propositions and elaborate			
Products	Arguments			
	Expositions: writers put forward viewpoints and may elaborate by providing supporting evidence		Discussions: writers consider an issue from several perspectives and may argue for or against the issue	
Grammar of arguing involves	Mental verbs (processes) (e.g. like, believe, think, appear)	Modality (e.g. can, may, must, will, can perhaps)	Conjunctions (e.g. first, second, however, therefore, also, such as)	Nominalisation (e.g. ‘grow’ . . . ‘growth’)

Table 3.5 raises a number of issues. For example, although it is almost certainly true that sequential conjunctions (e.g. ‘first’, ‘second’), additive conjunctions (e.g. ‘also’), adversative conjunctions (e.g. ‘however’), illustrative conjunctions (e.g. ‘such as’) and conclusive conjunctions (e.g. ‘therefore’) will commonly occur in the process of *arguing*, it seems equally likely that they will occur in the process of *explaining*, *narrating* and *instructing*. Indeed, most of them will also be characteristic of *describing*. This raises issues of considerable theoretical significance. In fact, when taken together with the point made earlier about sequencing, this suggests that different genres are not being distinguished in principled ways. In other words, an adequate account of both process and product is lacking. For this reason, the analyses of genres conducted here will include specific reference to perceptual processes and relationships associated with them (see *section 3.6*).

In spite of the problems that have been noted, it remains the case that the models presented do have the potential to relate form and meaning. Furthermore, the approach adopted by Knapp & Watkins does attempt to move beyond the treatment of ordered structures and networks (a product-centred approach) to one in which a distinction is made between genres (sets of generic processes) and texts (products). In doing so, they argue that pedagogically there are three distinct stages involved:

- the building of links between the language of experience and the language of writing;

- the provision of an explicit framework as a scaffold to construct texts;
- the provision of editing skills relating to knowledge of purpose, structure and grammar of texts.

3.5.3 Text-type categorisation: A functional model

Units of discourse with an “identifiable pattern” (Biber, 1988: 70) which also satisfy a social purpose (Cope & Kalantzis, 1993: 2) can be categorised in terms of text-types. These units of discourse have been said to be central to any text-based syllabus which is concerned with what learners do with language (i.e. what they do with whole texts in context). A text is defined by Feez, (1998: 4) as “any stretch of language which is held together cohesively through meaning” or any meaningful stretch of language (Derewianka, 1994: 17). Texts differ in terms of purposes, and in terms of the structures used in the realisation of these purposes.

Knapp & Watkins (1994: 22) categorise text-types in relationship to genres as follows:

- *a set of procedures, a set of directions, a set of instructions, a science experiment, a recipe, a manual (instruction);*
- *a personal recount, a historical recount, a story, a fairy tale, a fable, a narrative (narration);*
- *an essay, an exposition, a discussion, a debate, a review, an interpretation, an evaluation (argument);*

- *a scientific report, an information report, a technical description, a personal description, a commonsense description, a definition (description);*
- *an explanation of how, an explanation of why, an elaboration, an illustration, an account, an explanation essay (explanation).*

Another form of classification is proposed by Feez (1998: 85), one that is based on the notion of ‘families of text-types’. It includes the following:

- *forms*: simple formatted texts, complex formatted texts;
- *procedures*: instructions, procedures, protocols;
- *story texts*: recounts, narratives;
- *information texts*: descriptions, explanations, reports, and directives, texts that combine more than one of these text-types;
- *persuasive texts*: opinions, expositions, and discussions.

What Knapp and Watkins refer to, as ‘text-types’ may be better described as ‘families of text-types’ (Feez 1998: 85). We would, therefore, in following this line of argument, look, in analysing Māori texts, for categories that were common to groups of texts, linked together as realisations of a single genre. This could be helpful in the initial stages of instruction relating to genre and text-type. However, this approach has the potential to obscure genre mixing, something that is likely to be of critical importance in relation to writing tasks that are multi-faceted.

In this context, it is important to note not only, that the term ‘genre’ is being used here to refer to functional categories (e.g. describing, explaining), but also that the term ‘text-type’ (sometimes referred to in the literature as ‘genre’) is being used in the family resemblance sense rather than, more specifically, to refer to, for example, “a particular class of speech events [such as] prayers, sermons, conversations songs, speeches, poems, letters and novels” (Richards, Platt and Platt, 1995: 156).

The problems that have been identified thus far relate, then, to both process (genre) and product (text-type). In spite of the problems associated with it, the approach of Knapp and Watkins moves beyond treating genre as a system of well-ordered structures and networks within which there are structurally stable and recognisable text-types – beyond, in other words, the treatment of genre as product and text-types as formulaic structure. Instead, genres are treated as sets of generic processes and texts as products formed in the process of social interaction.

Treating genre as a process rather than as a product provides the flexibility that allows for application to all texts from junior level through to secondary (Knapp & Watkins, 1994: 20). Thus, for example, with reference to secondary school science classes, Baker (1994: 5) argues that a genre-based approach of this type helps students to read and create texts in ways that reflect growing understanding of the nature of the choices that are available in terms of, for example, relationships between purpose and textual patterning. Such an approach should therefore, she argues, have a place not only in language teaching, but also in any eclectic approach to learning and teaching across all curriculum areas.

3.6 Accommodating process: Incorporating semantico-pragmatic relations into a process model

It was indicated in *section 3.5.2* above that there are problems associated with the model proposed by Knapp and Watkins, one of these problems being the lack of a theoretical foundation for the processes that are said to be involved in different genres. The analysis of authentic Māori text segments that is conducted here (see *Chapter 5*) seeks to address this problem by applying a framework in which relationships between propositions are classified into three main types in relation to the cognitive processes involved (Crombie, 1987: 102 - 110):

- associative (involving some aspect of contrast or comparison);
- logico-deductive (involving some aspect of cause and effect);
- tempero-contigual (involving temporal and spatial association).

These processes are said to “establish relations between propositions and propositional sequences” which, while being “essentially pragmatic”, “may nevertheless be reflected in the semantic and lexico-grammatical structure of the language” (p. 2). A similar approach is also adopted by Kehler (2002) who argues for coherence as the basis of “our natural language understanding capacity”, so that “just as we attempt to identify syntactic and semantic relationships when presented with a sequence of words in an utterance, we attempt to identify coherence relationships when presented with a sequence of utterances in a discourse” (p.3). Kehler, apparently following Crombie, associates relationships with a “fundamental distinction . . . first articulated by the philosopher David Hume” in 1737 in *A Treatise of Human Nature*. He argues that “Hume’s

categories comprise a small set of basic types of cognitive principles” (pp.4 & 5), namely *resemblance, cause and effect* and *contiguity in time and place*.²⁰

Each of the three types of cognitive process has a number of relationships associated with it. These are, in turn, associated with a range of possible realisations. The relations that belong to each category as specified by Crombie are outlined in *Table 3.6* following. The members of each relation may occur in the order indicated in the table or in reverse order. Definitions and examples of each of the relations listed are provided in *Table 3.7*. These can be compared those provided by Ballard, Conrad and Longacre (1974), Beekman (1970), Beekman and Callow (1974), Callow (1979), Longacre (1972), Winter (1977; 1982).

Table 3.6: Cognitive processes and associated inter-propositional relations (adapted from Crombie, 1987)

Cognitive processes and inter-propositional relations			
Cognitive processes	Associative (comparison/ contrast)	Logico-deductive (cause and effect)	Tempero-contigual (time and space)
Inter-propositional relations	Simple contrast; Comparative similarity (Simple comparison); Statement–affirmation; Statement-exception; Statement-denial; Denial– correction; Concession- contraexpectation; Supplementary alternation; Contrastive alternation; Paraphrase; Amplification	Condition-consequence; Means-purpose; Reason-result; Means-result; Grounds-conclusion.	Chronological sequence; Temporal overlap; Bonding (Coupling & Rhetorical Coupling). (Rhetorical coupling is a marked form of Bonding such as ‘not only . . . but also’ in English.)

²⁰ Crombie (1987:2) notes, worth particular reference to 17th. century writing, that there appear to be characteristic ‘stylistic modes’ (logico-deductive, associative and tempero-contigual) that reflect perceptual strategies linked to the three processes involved.

Table 3.7 Definitions and examples of intra-propositional relations (derived from Crombie 1985 a & b and 1987)

PROCESS	RELATION	DEFINITION	EXAMPLES
Associative	Simple Contrast	Involves the comparison of two things, events or abstractions in terms of some particular in respect of which they differ.	He was Tuhoe; she was Tainui.
	Comparative Similarity (Simple comparison)	Involves the comparison of two things, events or abstractions in terms of some particular in respect of which they are similar.	He was Tuhoe. She was Tuhoe too.
	Statement – Affirmation	The truth of a statement is affirmed.	A: He should leave. B: I agree.
	Statement-Exception	Involves a statement and an exception to that statement.	All of the warriors returned except for Rangi.
	Statement-Exemplification		All iwi, Ngāti Porou, for example, use symbolism in their songs.
	Statement-Denial	Involves the denial of the truth of a statement or validity of a proposition.	A: He won. B: Not so.
	Denial – Correction	Involves a corrective non-antonymic substitute for a denial.	She wasn't a teacher; she was a lawyer.
	Concession-Contraexpectation	Involves direct or indirect denial of the truth of an inference.	Although there was a good combination of rain and sun, the plants failed to flower.
	Supplementary Alternation	Involves two or more non-antithetical choices.	Nobody tended the plants or fed the animals.
	Contrastive Alternation	Involves a choice between antitheses.	Either he did it or he didn't.
	Paraphrase	Involves the same proposition expressed in different ways.	He began combat; he started to fight.
	Amplification	Involves implicit or explicit repetition of the propositional content of one member of the relation in the other, together with a non-contrastive addition to that propositional content.	He seized someone. It was Aroha.
Logico-deductive	Condition-Consequence	Involves a consequence which depends upon a realizable or unrealisable condition or hypothetical contingency.	Had he fought, they would have won.
	Means-Purpose	Involves a consequence which depends upon a realizable or unrealisable condition or hypothetical contingency.	He did it in order to win favour.
	Reason-Result	Involves an action that is/was/will be undertaken <i>with the intention of</i> achieving a particular result.	He left because there had been no powhiri.
	Means-Result	Involves the provision of a reason <i>why</i> a particular effect came about or will come about.	He angered her by refusing to speak.
	Grounds-Conclusion	Involves a deduction drawn on the basis of an observation.	He is wearing a medal so he must be one of the winners.
Tempero-contigual	Chronological Sequence	Involves a sequential (non-causative) link between propositions.	He tidied up and then left.
	Temporal Overlap	Involves a link between two events which overlap either wholly or partly in time.	As he fled, he looked over his shoulder.
	Bonding	The 'base line' relation. Involves a non-elective, non-sequential relation between juxtaposed propositions.	He wore a cape and carried a dagger.

It should be noted that although the relationships identified by Kehler are fewer in number (as indicated in *Table 3.8* following), those that do occur can be readily be compared with those proposed by Crombie, especially if Kehler's *Result* relation is intended to cover a range of different focus points. Assuming that *Paraphrase* is omitted on the grounds that there is never exact parallelism of information and that *Bonding* is omitted on the grounds that there is no need for a base-line relationship, the only remaining areas of non-correspondence relate to Kehler's omission of relationships that imply interaction or reported interaction (e.g. Statement-affirmation; Statement-denial; Denial-correction), antithetical or non-antithetical choice (Contrastive alternation; Supplementary alternation), and overlap in time (Temporal Overlap). Fuller descriptions of the relations proposed by Kehler are provided in Kehler (2002: 11 – 34).

Table 3.8 Relationships as identified by Kehler (2002) compared with those identified by Crombie

Kehler (2002)			Crombie (1985 a & b; 1987
Category	Relation	Description	Relation (for definitions see Table 3.7)
Resemblance	Parallel	Focus on commonalities	Comparative similarity
	Contrast	Focus on points of departure	Simple contrast
	Exemplification	Focus on general statement followed by an example	Statement - exemplification
	Generalization	Focus on example followed by general statement	Statement – exception
	Exception	Introduces a negation within the constraints of Exemplification and Generalization	
	Elaboration	Generally refers to restatements but level of detail may be different.	Amplification
Cause-effect	Result	Propositions connected by presupposition	Reason-Result; Grounds-Conclusion; Means-Purpose; Means-Result; Condition-Consequence
	Explanation	Result with reversed clause ordering	
	Violated expectation	Contrasts actual with expected or desired effect	Concession- contraexpectation
	Denial or Preventer	Violated expectation with reverse clause ordering	
Contiguity	Occasion	Involves a sequence of events	Chronological sequence

Adopting an analytical approach based on the three cognitive processes identified by Crombie (1985 a & b, 1987) and Kehler (2002), along with the specific relationships that have been identified by Crombie, provides a basis for determining whether genres are, in fact, characterised by a preference for specific types of process and specific types of relationship associated with these processes. It also provides a way of determining whether these processes and relations are typically associated with particular linguistic choices. Central, therefore, to the concept of *process* will be relational functions (inter-propositional relationships).

Thus, genres will be discussed in terms of *cognitive processes* and *relational organisation*. Equally important, however, although it is not a primary focus of this study, is a focus on the ways in which these relationships may be signalled in te reo Māori and the implications that this signalling has for interpretation. As Crombie (1985b: 2) reminds us, readers are not passive recipients, but active participants in the communication process. They are involved in making sense of what is read and predicting what comes next. In doing so, they make use of a range of textual clues.

Analysing discourses in terms of relationships is not an exact science. Nor can it ever be one. This is because relationships may not be clearly lexico-grammatically signalled. In fact, they may not be lexico-grammatically signalled at all. Relational interpretation involves making sense of a wide range of textual clues (including ellipsis, substitution, reference) as well as cultural and contextual ones as Crombie (1985b, pp. 8 & 9):

Where relationships are not clearly signalled, how do we determine that a speaker or writer intends that we should infer a relationship at all, let alone a specific type of relationship? Although this questions raises very complex and detailed problems, it is possible to provide at least part of the answer. . . [in terms of] the importance of a number of factors including juxtaposition, sequencing, lexical selection and general assumptions about or knowledge of, the world in general, the participants in the discourse . . . or the type of social activity in which the discourse participants are involved.. . . Where two sentences are juxtaposed, we make the assumption that this juxtaposition is in some sense informative. . . . However, although juxtaposition leads us to infer relationship, it does not, in itself, tell us anything about the *type of* relationship involved. The relationships between the sentences below are clearly different:

That bully hit the child. She fell down.

Anne's work is marvellous. Jean's is terrible.

Anne's work is marvellous. Jean's is great too.

Anne arrived late for work. She missed the train.

Anne ran to the bus stop. She got on the number 41.

If we look at the examples above . . . we begin to appreciate . . . the factors involved. Where events are involved, then sequencing may be important. Thus, our cultural knowledge leads us to suppose that the events outlined in the two sentences in [the last example above] are in sequence and, therefore, to infer a relationship of Chronological Sequence . . . between them. Unless there is some linguistic indication that the sequential ordering of linguistic units does not reflect

the sequential ordering of events [e.g. perfective aspect], we [assume that it dies so]. Events are also involved in [the first three examples above]. Here, however, our knowledge of the world leads us to suppose that there is more than one temporal relationship involved. We all know that people – particularly small people – may fall down as a result of being hit and, if we live in a particular type of environment, we know that people may be late for work as a result of missing a train. We therefore assume, in the absence of any information to the contrary, that there is a causal relationship between the events outlined. Where a temporal and causal relationship co-exist, it is quite acceptable, in English at least, to reverse the sequencing of propositions.

3.7 Rhetorical organisation: The classificatory approach

In addition to *relational organisation* (*inter-propositional relations*), the texts examined here will be analysed in terms of *rhetorical organisation* (*the functioning of text segments in relation to the discourse as a whole*). Where the focus is on rhetorical organisation ('generic structure'), the analysis will focus on the work of Hoey (1983). No attempt is made here to make a clear distinction between *generic structure* (that is, the actual functional stages of the texts analysed) and *generic structure potential* (that is, those functional stages which are necessary for a text to be identified as belonging to a particular genre). For a discussion of generic structure and generic structure potential, see, for example, Hasan (1984;1989).

Hoey (1983) directly classifies and labels sections of text in terms of the overall function they perform in the discourse *as a whole*. He is explicit about the fact

that this type of organisation, is not intended to be seen as genre-specific. Thus, for example, he argues that *situation-problem-solution-evaluation* is a pattern that is found in a whole range of texts belonging to quite different genres. From this point of view, it is clear that the classificatory approach of Hoey (which he does not relate to genre) can be said to operate at the level that van Dijk refers to as the overall, meta-category level (*see Chapter 2*).²¹

Hoey argues that there are three ways in which textual organisation can be approached:

- ***discourse organisation***: the description of the complete network of relationships;
- ***rhetorical organisation***: the description of clearly signalled relations and patterns;
- ***interpretative***: the description of the reader's interpretation of the discourse in terms of perceptions of significances.

In this thesis, the terms used are 'rhetorical organisation' (referring to discourse segments and their relationships) and 'relational organisation' (referring to inter-propositional relations). The term 'conceptual orientation' is used to refer to an orientation towards a particular cognitive process (logico-deductive, associative or tempero-contigual). The rhetorical patterns discussed by Hoey are outlined in *Table 3.9* following.

²¹ Each label (e.g. Situation) outlines a *discourse-functional segment*. Two juxtaposed segments (e.g. Situation-Problem or Problem-Solution) outline a *discourse-functional relation* or *discourse relation* (Crombie 1984:58). These relations constitute the *rhetorical organization of the discourse*.

Table 3.9: Rhetorical patterns identified by Hoey (1983)

Label	Rhetorical Segments	Nuclear (obligatory) segments	Optional segments	Prototypical pattern	Note
PSn²² (Problem-Solution)	S (Situation) P (Problem: aspect of <i>situation</i> requiring a response) Sn (Solution/Response to Situation) Ev (Evaluation of response)	P Sn	S Ev	S-P-Sn-Ev	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
Matching: (Matching compatibility OR Matching contrast)	S (segment) CompS (compatible segment); S (segment) ContS (contrasting segment)	S CompS; S ContS		S-CompS; S-ContS	All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.
General-Particular (Generalization-example OR Preview-details)	G (generalization) Ex (example) OR T (topic) R (restriction) I (illustration) OR P (preview) D (details)	G-Ex; T-R OR T-I; P-D	I OR R		All elements can appear more than once and pattern can be varied by reordering, addition and conflation of segments.

One aspect of the classification of texts in terms of rhetorical organisation is determining whether they exhibit *linear* or *cyclic development* and whether they involve *multilayering*. Where a discourse develops in a *linear* fashion, there is a straightforward progression from one discourse segment to the next without any revisiting of earlier discourse segments. However, where a discourse is *cyclic*, there are points in the development of that discourse where earlier discourse segments are revisited or restated or further developed. For example, a *Problem* may be stated at the outset followed by a response to it. Following that, however, the problem may, in cyclic fashion, be restated. Another possibility is multilayering. *Multilayering* can be *progressive* (involving, for example, a series

²² Can be associated with the following metacategories identified by van Dijk and discussed here in *Chapter 2: Introduction-Problem-Solution-Evaluation/Conclusion*.

of partial solutions or responses to a problem) or *spiral* (involving, for example, *repeated* attempts to respond to the same problem).

The rhetorical patterns Hoey identifies appear to apply to many different types of text in English. In fact, however, the analysis of Māori texts conducted here (see *Chapter 6*), indicates that there is a connection between text-types and rhetorical patterning.

3.8 The signalling and realisation of rhetorical organisation and relational organisation

Discourse has many signals or markers (conjuncts, subordinators, lexical repetition etc.), which help listeners and readers to make relational predictions, and Hoey (1983: 30) observes that an important part of discourse analysis is the identification of these signals/ markers. This view is supported by Schiffrin (1987) who claims that discourse markers (which can take the form of grammatical or lexical vocabulary), perform important interpersonal and text-building functions, assisting hearers and readers in the task of interpretation. These signals may function in a direct or indirect manner and may be ambiguous or unambiguous. They play an important role in helping to signpost both rhetorical and relational organisation (Crombie 1985b: 73-74).

The ability to use and respond to the relational signalling system of a target language is an aspect of communicative competence. As such, it is of critical importance for the language learner. It is, however, equally important that learners should be aware of the fact that relationships may not be explicitly signalled.

Because, however, there currently exists only one study of relations and relational signalling and realisation in Māori (Houia, 2000), an important task for the future will be to focus on this aspect of discourse in relation to the analyses conducted here.

3.9 Conclusion

Chapter 2 provided an over-view of approaches to genre and text-type. Here, specific approaches that will impact directly on the analytical framework adopted in the remainder of this research project have been outlined along with an indication of the ways in which these approaches will be adapted and the reasons for these adaptations. In terms of the categorisation of genres and text-types, the work of Knapp & Watkins (1994) and Derewianka (1994) will be central. In terms of the analytical approaches adopted, Crombie (1985 a & b ; 1987) and Hoey (1983) will feature prominently as they do, for example, in Paltridge (1994). The focus so far as teaching/learning is concerned will be secondary and tertiary academic contexts in which the medium of instruction is *te reo Māori*. The assumption throughout is that control of genres and text-types is an important aspect of discourse competence, something that has a significant role to play in academic success. It is also assumed that development of discourse competence fosters those critical thinking skills that are crucial at secondary and tertiary levels, where students need to explore and challenge social constructions and develop an understanding of the ways in which coherent texts may be constructed and interpreted.

If teachers are to be expected to guide students in relation to the development of the writing skills required to perform effectively in academic contexts, they need to be aware of precisely what is involved. They need both theoretical understanding and a range of practical tools. Although much is already available in relation to English, this is not the case in relation to *te reo Māori*. It would have been possible simply to attempt to transfer one pedagogic model that appears to be effective in relation to the teaching of academic writing in English into a context in which *te reo Māori* is the language of instruction. Instead, the decision has been taken to proceed rather differently. Thus, although the overall approach to genre and text-type proposed by Knapp & Watkins (1994) has a central place, an attempt has been made to develop an analytical approach that is derived from work that was not initially developed in relation to either genre or text-type, but one that may provide the necessary theoretical underpinning.

In the following chapters, an attempt is made to document, in relational and rhetorical terms, processes and products that are associated with the typical writing requirements for students at secondary and tertiary levels who are learning through the medium of *te reo Māori*. Such explicit documentation can then provide a principled basis for the teaching of academic writing.

The model applied in the remainder of this work is outlined in *Table 3.10* following:

Table 3.10: Analysing Māori texts text segments: The model

Conceptual orientation	Associative Logico-deductive Tempero-contigual Mixed: any 2 of the above
Relational organisation	Associative: Simple Contrast Simple comparison Statement-affirmation Statement-exception Statement-exemplification Statement-denial Denial-correction Concession-contradiction Supplementary alternation Contrastive alternation Paraphrase Amplification Logico-deductive: Condition-consequence Means-Purpose Reason-Result Means-result Grounds-Conclusion Tempero-contigual: Chronological Sequence Temporal Overlap Bonding
Rhetorical organisation	PSn (Problem/ Solution) Matching (Compatibility/ Contrast) General-Particular (Linear; Cyclic (progressive or spiral multilayering))

The starting point will be the five genres identified by Knapp and Watkins (1994):

Instructing; Arguing; Narrating; Explaining; Describing.

Chapter 4

MĀORI-MEDIUM EDUCATION IN TERTIARY INSTITUTIONS AND UPPER SECONDARY SCHOOLING: AN ANALYSIS OF WRITING TASKS IN TERMS OF GENRE AND TEXT-TYPE

4.1 Introduction

This chapter examines the writing requirements of students who are studying a range of academic subjects through the medium of Māori in tertiary institutions and in Years 12 and 13 of schooling in New Zealand. These writing requirements, categorised in terms of tasks, genres and text-types, have been selected from a range of *te reo Māori* curriculum documents and secondary assessment and tertiary level assessment schedules (outlined below). Specifications in relation to genres draw on the categories identified by Knapp and Watkins (1994: 55-154) and outlined in *Chapter 3*. These involve the social processes of:

Arguing; Describing; Explaining; Narrating and Instructing

Text-types are categorised in terms of the ‘families’ identified by Feez (1998: 85-86) and outlined in *Chapter 3*. These are:

Persuasive Texts; Information Texts; Story Texts and Procedures

The reality is, however, that texts are generally multi-generic, involving more than one social process. Therefore, more than one genre is often identified in the analyses, although the dominant one is the one that is taken as being associated with text-type categorisation. Task-types are not assigned in terms of a pre-existing model. Rather, they emerge directly from the analyses themselves.

4.2 Māori-medium education in New Zealand schools: The impact of educational reforms

The Education Act (1989) brought about reforms designed to raise the quality of New Zealand education (Williams, Harold, Robertson and Southworth, 1997). Education moved from a ‘one-size-fits-all’ model to a system where local communities were given the responsibility for making decisions about programmes to meet local needs. One positive outcome for Māori-medium education was the growth of a range of curriculum development initiatives (Te Puni Kōkiri, 1997).

Prior to 1989, curriculum officers in the Department of Education undertook curriculum development activities. The implementation of the reforms of educational administration involved the Ministry of Education in contracting out a range of activities to individuals or institutions. These activities were, however, subject to educational and curriculum development policy.

The new official policy for teaching, learning and assessment for all New Zealand schools and students saw the launching of the *New Zealand Curriculum Framework* (NZCF) on 7 April 1993. This was intended to establish a “coherent framework for learning and assessment across the total school curriculum”, replacing the subject-based core curriculum which had operated since the 1940s as the legal basis for the school curriculum” (*New Zealand Education Gazette*, 16 April 1993: 1).

Te Anga Marautanga o Aotearoa (NZCF), was published in 1993 in both Māori, and English. It outlined *Ngā Mātāpono*, (the principles underpinning and giving

direction to all teaching and learning) (*New Zealand Curriculum Framework*, 1993: 6) through clearly defined national achievement aims and objectives. *Ngā Tino Pūkenga* (essential skills) are identified in the document which also set in place assessment procedures that were intended to be closely linked to each curriculum area (*New Zealand Curriculum Framework*, 1993: 1). This comprehensive national curriculum framework for Māori education would provide broad and balanced educational guidelines through the medium of *te reo Māori* (Māori language) from years 1 – 13.

The creation and implementation of the *marautanga* (curriculum) documents was part of a policy intended to ensure that high quality planning and delivery met the mandatory requirements as specified in each school Charter. These documents were intended to reflect national curriculum objectives and expected outcomes in terms of contemporary educational practice.

Curriculum development in New Zealand would then be characterised by:

- involvement of leading teachers as well as client groups, special interest groups and professional bodies, in formulating policy;
- development, based on the very best of contemporary practice;
- consultation, allowing time for new ideas to be shared and challenged;
- classroom trialling, identifying unworkable aspects and encouraging all teachers to take responsibility for the development;
- development of draft resources as soon as policy aims are clear, to make trialling as realistic as possible;

- concurrent teacher development to help teachers consider the implications of the new developments for classroom practice, and to create an atmosphere of support and encouragement, minimising the threatening aspects of change (*New Zealand Education Gazette*, 15 May 1991: 1).

As each new curriculum statement was completed, *Te Mana Tohu Mātauranga o Aotearoa* (*The New Zealand Qualifications Authority* (NZQA)) was to develop unit standards based on them and to register them on the National Qualification Framework, (NQF) so as to enable students to achieve qualification credits for their learning (*New Zealand Education Gazette*, December 1995: 1).

A government ‘Revival-Achievement Strategy’ established in 1995, which aimed to preserve and enhance *te reo Māori* and to improve the the educational achievement of Māori children, was seen to be pivotal in the development of the first Māori-medium curriculum. Language was recognised at this time to be at the core of any culture and education system. Furthermore, *te reo Māori*, was acknowledged as “a language in crisis, expanding to cope with the pressures of being more responsive and dynamic - a *taonga* able to cope with the intricacies of a modern technological world”. The draft *pūtaiao* (science) and *pāngarau* (mathematics) documents were seen as exemplars while the draft *te reo Māori* statement was seen to ‘provide a firm *paepae* from which to direct the Māori *waka*’ (*New Zealand Education Gazette*, 15 February 1995: 1).

The intention was that curriculum developments in this area, as in other areas, would be based on contemporary best practice and undertaken in close

consultation with teachers, client groups, special interest groups and professional bodies. The shortage of skilled curriculum writers, along with the need for consultation and trialling in relation to all aspects of curriculum development and implementation has, however, sometimes meant that development processes took longer than was initially hoped. Even so, curriculum statements for each of the following learning areas have now been developed:

- *Te Reo Māori i roto i te Marautanga o Aotearoa*: The Māori language in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 1996a);
- *Putaiiao i roto i te Marautanga o Aotearoa*: Science in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 1996b);
- *Pāngarau i roto i te Marautanga o Aotearoa*: Mathematics in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 1996c);
- *Hangarau i roto i te Marautanga o Aotearoa*: Technology in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 1999);
- *Tikanga-a-Iwi i roto i te Marautanga o Aotearoa*: Social Studies in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 2000a);
- *Ngā Toi i roto i te Marautanga o Aotearoa*: The Arts in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 2000b);
- *Hauora i roto i te Marautanga o Aotearoa-He Tauira*: Health and Physical Education in the New Zealand Curriculum- An exemplar (Te Tāhūhū o te Mātauranga 2000c).

4.3 The development of curriculum documents selected for this study

A brief outline of the development of three of the Māori-medium curriculum documents is provided below. This is followed by an examination of the assessment schedules associated with them at senior secondary school level and at tertiary level (in relation to teacher education for the implementation of these documents and schedules).

4.3.1 *Te Reo Māori i roto i te Marautanga o Aotearoa: The Māori Language in the New Zealand Curriculum (Te Tāhūhū o te Mātauranga 1996a)*

The initiative for the development of a *te reo Māori* curriculum document arose out of the belief by Māori that the restoration of the Māori language lay in total immersion. Added to this was the desire that the revitalisation process would be fully in place by the new millenium (*Te Tāhuhu o te Mātauranga* 1996a: 7). This curriculum statement, seen as an educational innovation driven by the Māori community to assist teachers teaching through the medium of Māori, arose out of:

- government policy for the improvement of primary and secondary school achievement;
- the implementation of national curriculum and qualification reforms in schools.

A contract was undertaken by the *Māori Language Commission* to develop this marautanga (curriculum) document following the specifications of the *New Zealand Curriculum Framework* (NZQF). The pilot document was to be in schools in the third term of 1994, the intention being that it would be evaluated in 1995 in preparation for final publication in 1996. In line with the *Education*

Amendment Act (New Zealand Government, 1991), this document and those which followed were to be an integral part of each school's Charter for the teaching and assessment of curriculum areas from Years 1 to 13 of schooling. Teacher development programmes were put into place to assist with the learning and teaching of te reo Māori (Māori language) and the implementation of the new curriculum document.

4.3.2 *Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand curriculum (Te Tāhūhū o te Mātauranga 1996b)*

The draft science curriculum document was piloted in schools in the third term of 1994. Final revision was to take place in 1995. The final revised version was introduced into schools in 1996 and is now the accepted curriculum for the teaching of science through the medium of Māori from Years 1-13. Of particular interest during its development was the focus on Māori concepts and Māori knowledge taught in meaningful contexts and the interrelationships between science, society and technology. This curriculum document was intended to provide a framework for the learning and teaching of science.

4.3.3 *Ngā Tikanga-a-Iwi i roto i te Marautanga o Aotearoa-He Tauira: Social Studies in the Curriculum of New Zealand (Te Tāhūhū o te Mātauranga 2000a)*

In 1997, a draft curriculum document for social studies, written in *te reo Māori* for immersion contexts (Years 1-13), was circulated to schools. The final document was completed and distributed to schools in 2000. This document was designed for senior secondary and tertiary levels and followed the prescriptions for the equivalent English document. A particularly interesting feature of the

document was its close links to the social sciences (Te Tāhūhū o te Mātauranga, 2000a: 6). The overall aims and achievement objectives were designed to encourage informed participation by learners.

4.3.4 *Te Mana Tohu Mātauranga*: New Zealand Qualifications Authority (NZQA)-national assessment / examination sources (Te Reo Māori Te Mana Tohu Mātauranga 1991-1998)

The complementary roles of the Ministry of Education (MOE) and the New Zealand Qualifications Authority (NZQA) were evidenced in 1992 in the development of three educational initiatives to reform curriculum, assessment and qualifications. These were :

- The National Curriculum Framework (NCF);
- The National Curriculum Statements (NCS);
- The National Qualifications Framework (NQF) (*New Zealand Education Gazette*, 2 June 1992).

While the Ministry of Education has the responsibility for developing the New Zealand Curriculum, the NZQA controls all secondary school and trade qualifications including School Certificate and Bursary examinations. Within the context of the *New Zealand Qualifications Framework*, it develops and runs unit standards and examination prescriptions. This combination provides a “coordinated system of curriculum provision, assessment and qualifications” (*New Zealand Education Gazette*, Time Frames 1, September 1993: 1). Thus:

The completion of each new curriculum statement enabled the NZQA to develop unit standards based on them before being registered on the NQF. The 'standard' is in short a statement describing a nationally recognised educational outcome and the requirement to be met in a particular learning area. These unit standards are used for assessment aimed at setting 'true standards of achievement' and are not teaching programmes (*New Zealand Education Gazette*, 1 December, 1994: 1).

As at February 1997, this Framework comprised a corpus of nearly 8000 unit standards and moderation systems for the assessment of secondary school and vocational courses. Included among these is the unit standard for Māori language. Another initiative, *Achievement 2001: New Qualifications for Young People*, comprising a mix of internal and external assessment was also developed. The results were intended to show how well students achieved against national standards (*New Zealand Education Gazette*, 16 November 1998).

The *National Certificate of Educational Achievement* (NCEA) will, however, be the main qualification at all levels of the senior secondary school from 2002 and will replace *School Certificate*, *Sixth Form Certificate* and *University Bursary* over three years. Level 1 was introduced in 2002, level 2 in 2003, and level 3 will be introduced in 2004. NCEA will be based largely on Achievement Standards. (NCEA, in Ministry of Education, 2002).

This standards-based qualification - the outcome of each standard achievement is worth 24 credits – will certify a broad range of New Zealand curriculum related

outcomes including those for *te reo Māori*. The level 1 achievement standard (te reo Māori) – generally relating to Year 11 (5th form) - was implemented in 2002. Level 2 (*Te Reo Rangatira*) - generally relating to Year 12 (6th Form) - was implemented in 2003 (NCEA, in Ministry of Education, 2002).

4.3.5 *Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Tertiary level prescriptions for Māori-medium students in the School of Education, the University of Waikato (1997-2001)*

The University of Waikato School of Education offers a three-year, pre-service Māori-medium Bachelor of Teaching degree. Some of these papers are coordinated by the department of Māori Bilingual Education which also offers a one-year post-graduate programme for qualified classroom teachers. To the extent possible, both of these programmes are conducted through the medium of Māori.

4.4 Writing requirements in Māori-medium educational contexts (senior secondary and tertiary levels): Writing tasks, text-types and genres

In determining what writing tasks will be most useful and appropriate for students studying at the higher levels of education, teachers of students in Years 12 and 13 of New Zealand schools are required to make reference to the relevant curriculum documents and to national assessment guidelines. At tertiary level, the standards are established by the *New Zealand Vice Chancellors' Committee*. It is therefore important, in examining writing requirements, to make reference to approved documentation. For this reason, the analysis of writing requirements here (see *Tables 4.1 – 4.30*) is linked directly to that documentation.

The focus of that analysis is:

- a selection of writing task requirements for Māori-immersion learners: curriculum levels 7 and 8 (selected from three curriculum documents) and tertiary level (selected from the requirements for a specified University programme);
- the product or text-type (based on the notion of ‘families of text-types’ proposed by Feez (1998: 85-86);
- the processes/ genres involved (based on Knapp and Watkins (1994: 22).

One problem in relation to the classification of task outcomes (text-type expectations) here lies in the fact that it is not always possible to specify products in terms of a single text-type (such as, for example, ‘a description’, ‘a narrative’ or ‘an argument’). There may, in fact, be a combination of text-types. Thus a task requirement such as ‘describe X’, involving the social process (genre) of ‘describing’, will not necessarily result in a product (text-type) that can be simply labelled ‘description’. This is unavoidable – particularly at the higher levels of schooling - since human beings may respond to what appear to be simple tasks in a range of complex ways. In fact, there is evidence to suggest that teachers and lecturers may actually expect more complex responses than are indicated in the outline of the written tasks they set their students (Bruce 2004, Ch.7). In each case, therefore, the classification based on tasks supplied here must be regarded as provisional. What this suggests is that a more socially and culturally specific classification of text-types in terms of real-world task outcomes (e.g. letters of application, letters to newspaper editors, film reviews etc.) may prove to be more valuable than one which is based more directly on academic task specification as is the case here.

Table 4.1: Te Reo Māori i roto i te Marautanga o Aotearoa: Māori Language in the New Zealand Curriculum - Reading-Writing strand (1996a: 83-83 & 90-91)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive ²³	Procedures ²³	Story ²³	Forms ²³	Information ²³
Whakamārama i ngā take e whiwhi karahipi ai te kaituhi (State reasons why the writer should qualify for a scholarship) (p.90) (Level 7) (RW)	√	x		x		√				
Āta whakamārama i tētahi huatau uaua (Explain a difficult concept clearly and consistently) (p.90) (Level 7) (RW)		√		x						√
Tono kia whakaetia kia uru atu ki te Whare Wānanga (Write, requesting entry into university) (p.91) (Level 8) (RW)	x	√		x						√
Tuhi kaupapa here mo te take o te 'ngaronga-a-kura' (Write a school policy on 'absenteeism') (p.91) (Level 8) (RW)		x	√	x			√			
Whakarite i tētahi pānui whānui mo tētahi nūpepa Māori (Prepare a public notice for a Māori newspaper.) (p.91) (Level 8) (RW)		√	x	x						√
Tuhi ripoata mo tētahi aituā (Write a report of an accident) (p.91) (Level 8) (RW)		x		x	√					√
Tuhi i ngā tohutohu mo te mahi paraoa (Write the instructions for making Māori bread) (p.91) (Level 8) (RW)		x	√	x			√			
Tautohe i ngā pikitanga/ngā heketanga rānei o te mahi noho tūturu tonu i te taha o ngā mātua, tae noa ki te rua tekau tau te pakeke (Argue the advantages /disadvantages of living at home at 20 years of age) (p.91) (Level 8) (RW)	√	x				√				
Tuhi whakaaro mo tētahi take Māori (Comment on a current Māori issue) (p.91) (RW)	√	x				√				

²³ **Persuasive** = opinions, expositions, discussions; **Procedures** = instructions, procedures, protocols; **Story** = recounts & narratives; **Forms** = simple & complex formatted texts; **Information** = descriptions, explanations, reports, and directives, texts that combine more than one of these text-types

Table 4.2: Te Reo Māori i roto i te Marautanga o Aotearoa: Māori Language in the New Zealand Curriculum - Writing-Reading strand (1996a: 83-83 & 90-91)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tārua i tētahi koioranga (Retell a biography) (pp. 82- 83) (Level 7)		x		x	√			√		
Tātari i ngā āhuatanga whakapakepake o tētahi pānuitanga hook (Analyse the persuasive elements in an advertisement) (pp. 82-83) (Level 7)	x	√		x						√
Hanga i tētahi tāhuhu tangata (Construct a curriculum vitae) (p.83) (Level 8)		x		√						√
Tātari i te whakatakotoranga o tētahi waiata Māori e pā ana ki ngā tohu e hono tika ana i ngā kōrero (Analyse a waiata (Māori song) for cohesive devices) (p. 83) (Level 8)	x	√		x						√

Table 4.3: Te Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand Curriculum – Strand: Ō Mataora: Making Sense of the Living World (1996b: 30-33; 48-51; 66-69;72-85; 100-103)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakaatu i ngā āhuatanga motuhake o te ao o Tāne Māhuta, o te ao kararehe o Aotearoa (Describe the special characteristics of N.Z. plants & animals) (p.30) (Level 7)		x		√						√
Tuhi pūrongo e whakaahua ana i tētahi tahumaero iranga (Write an article describing a genetically linked disease) (p.30) (Level 7)		x		√						√
Tātari i ngā hōtuku tūkinotanga (Analyse data on pollution) (p.31) (Level 7)	x	x		√						√
Taupatu i ngā take huke koura, kirikiri rino rānei (Debate the issue of mining of gold or iron sands) (p. 31) (Level 7)	√	x		x		√				
Tuhi pūrongo e arotake ana i ngā mahi atawhai i a Papa-tū-ā-nuku (Write an evaluative report on conservation) (p. 31) (Level 7)	√	x		x		√				
Kōrero matapaki mo ngā rerekētanga o ngā tikanga o te tangi ki te iwi Māori ki ngā tikanga o te Pākehā- (Discuss the differences between Māori and Pakeha funeral customs) (Level 8)		√		x						√
Tautohe i ngā hua pai me ngā hua kore o te mahi tuku whakaū (Argue the pros and cons of organ donation) (p.33) (Level 8)	√	x		x		√				
Whakamārama i te aria e pā ana ki te nukupapa (Explain 'the theory of continental drift') (p.33) (Level 8)	x	√		x						√
Tautohe i te aria e pā ana ki te kukuwhatanga (Debate the 'theory of evolution') (p.33) (Level 8)	√	x				√				
Whakamārama i ngā aria huhua e pā ana ki te punga tuatahitanga o te tangata (Explain the diverse theories on the origin of humans) (p.32) (Level 8)	x	√		x						√

Table 4.4: Te Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand Curriculum – Strand: Ō Ahupūngao-Making Sense of the Physical World (1996b)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i ngā āhuatanga e mahi ai te wāea pūkoro (Explain the workings of a cellular phone) (p.49) (Level 7)		√		x						√
Tautohe i ngā huapai o te whakamahana ma te pūngao kōmaru (Argue the benefits of solar heating) (p.49) (Level 7)	√	x		x		√				
Whakaatu i te pānga o te pāngarungaru ki te tauomaoma waka (Describe the impact of wave movement on canoe racing) (p.49) (Level 7)		x		√						√
Arotake i ngā whakaaturanga mo te marutau o ngā ngaruiti (Evaluate the evidence for the safety of microwave ovens) (p.49) (Level 7)	√	x				√				
Whakaatu i tētahi aronga o te hōpara ātea (Describe some aspect of space exploration) (p. 51) (Level 8)		√		x						√
Tātari i te whakawhiti pūngao e whakamahi ana i te mīhini o tetahi taonga tākaro (Analyse the energy transfer in the workings of a mechanical toy) (p. 51) (Level 8)		√		x						√
Whakaatu i te whakawhititanga o tētahi tītōhunga ā-rongo ki te hangarau (Explain the application of some physical phenomenon in technology) (p.50) (Level 8)	x	√		x						√

Table 4.5: Te Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand Curriculum – Strand: Ō Kawekawe – Making Sense of the Material World (1996b)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tātari i ngā whakawai ngāwhā kei roto i te kai roki (Analyse the presence of sulphites in preserved food) (p.67) (Level 7)		x		√						√
Tautohe i te take o te pūkōwhai i roto i te wai (Argue the issue of fluoride in water) (p.67) (Level 7)	√	x		x		√				
Whakaatu i te tupunga o te tiota, o ētahi atu kohuke (Describe the development of crystals and other minerals) (p.69) (Level 8)		√		x						√
Tuhi pūrongo mo te papātanga ki te tinana o te pūtaiāki (Report on the impact of steroids on the body) (p.69) (Level 8)	x	√		x						√
Whakamārama i ngā tukanga roki kai a te Māori, i ngā wā o mua tae noa ki tēnei wā (Explain the process of food preservation by Māori - traditional and present day) (p.69) (Level 8)	x	√		x						√
Tūhura i ngā rīpaota e pā ana ki ngā 'mate pouraka' (Investigate the reports on 'cot death') (p.78) (Level 8)	x	x		√						√
Tātari i te wae ngaohiko o te pūhiko (Analyse the power voltage of a battery) (p.82) (Level 8)		x		√						√

Table 4.6: Te Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand Curriculum – Strand: Integrating skills: Ngā Pūkenga me ngā Waiaro ki te Pūtaiao–Developing Scientific Skills and Attitudes (1996b)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i te tikanga o te 'rāhui' (Explain the custom of 'rāhui') (p.81) (Level 7)		√		x						√
Tuhi i ngā tohutohu whakamahi rorohiko (Write the instructions for the use of a computer) (p.81) (Level 7)		x	√				√			
Whakamārama i ngā āhuatanga mahi a te wāea tuhi korero (Explain how a fax machine works) (p.81) (Level 7)		√	x							√
Tautohe i te raruraru o te kaha haruru o ngā waka rererangi (Argue the noise factor created by aircraft) (p.84) (Level 7)	√	x				√				
Arotake i te whakamahi i te pūngao karihi (Evaluate the use of nuclear energy) (p. 84) (Level 7)	√	x		x		√				
Tuhi kōrero mo ngā whakaaro i kohia mo te take o te turaki i ngā rākau Māori (Report on the opinions collected on the felling of native trees) (p.84) (Level 7)		x		√						√
Arohae i ngā mahi tūkino i a Tangaroa (Critically evaluate the issue of the pollution of the sea) (p.81) (Level 8)	√	x		x		√				
Whakapuaki māharahara e pā ana ki te parawhiti (Express concerns about radiation) (p.84) (Level 8)	√	x		x		√				
Kōrero matapaki mo ngā nekehanga o ngā tatuanga ika me te papātanga ki te wā, ki te rā (Discuss the movement of fish populations and the impact of the time of day) (p.76) (Level 8)		√		x						√

Table 4.7: Te Pūtaiao i roto i te Marautanga o Aotearoa: Science in the New Zealand Curriculum – Strand: Integrating skills: Hāngarau Making Sense of the Nature of Science and its Relationship to Technology (1996b)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Kōrero matapaki mo te papātanga o te hangarau mo te tangata (Discuss the impact of technology on people) (p.100) (Level 7)	x	x		√						√
Whakarite kōrero e pā ana ki te mahi hanga i tētahi matatara (Prepare a document for a meeting on the construction of a dam) (p.101) (Level 7)	x	x		√						√
Whakamārama i te aria e pā ana ki te iranga tukunga iho (Explain the theory of genetic inheritance) (p.100) (Level 7)		x		√						√
Whakamārama i ngā whakawhanaketanga hangarau e pā ana ki te whakawhānau tamariki (Explain the technological developments in the field of childbirth) (p.101) (Level 7)		√		x						√
Tautohe i ngā take o te kaikino waipiro (Debate the issue of alcohol abuse) (p.103) (Level 8)	√	x		x		√				
Kōrero matapaki mo te whakamahana o te ao (Discuss the issue of global warming) (p. 103) (Level 8)	√	x		x		√				
Tautohe i ngā huapai o te rohe karihi kore (Argue the case for a nuclear free zone) (p.103) (Level 8)	√	x				√				
Arohae i ngā huapai o te pūngao karihi i roto i Aoteroa (Evaluate the benefits of nuclear energy in N.Z.) (p. 103) (Level 8)	√	x				√				
Whakamārama i ngā papātanga o te hanagarau ki te taiao (Explain the impact of technology on the environment) (p.103) (Level 8)	x	√		x						√

Table 4.8: Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Te Whakaritenga Pāpori, Social Organisation (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Kōrero matapaki mo te huarahi whakatika a te kāwanatanga i ngā haepapa kore-a- rōpū (Discuss the processes a government can set in place in order to right group injustices) (p.44) (Level 7)	√	x		x		√				
Kōrero matapaki mo ngā mahi whakaawe pēhanga-a-waho hei tautīnei i ngā mōtika-a-motu (Discuss global external pressures exerted to uphold national rights) (p.45) (Level 7)	x	√		x						√
Tāutu i te aroro o te 'porihanga' (Define the concept of 'society') (p.46) (Level 7)		x		√						√
Arohae i te papātanga o te porihanga ki runga i tētahi iwi rōpū itinga (Evaluate the impact of 'society' on a minority group) (p.46) (Level 8)	√	x		x		√				
Arohae i te papātanga o te Tiriti o Waitangi i runga i ngā mōtika Māori (Critically analyse the impact of the Treaty of Waitangi on Māori rights) (p.46) (Level 8)	√	x		x		√				

Table 4.9: Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Te Ahurea me ngā Tuku Ihotanga, Culture and Heritage (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i tētahi take whakahīrautanga ahurea- (Explain a current issue with cultural implications). (p. 62) (Level 7)	√	x (√)		x (x) ²⁴		√				
Kōrero matapaki mo ngā pānga o te whakaaro whakaroto-ā-iwi ki ngā rōpū ahurea o ngā iwi itinga ake (Discuss the effects of ethnocentrism on minority cultural groups) (p.62) (Level 7)	√	x (√)		x (x)		√				
Kōrero matapaki mo te papātanga o te purere tangata i runga i te ahurea o te iwi (Discuss the impact of population migration on cultures) (p. 62) (Level 7)	√	x		x		√				
Whakaahua i te tukanga o te rerekē haere o te reo, o te ahurea, o ngā tikanga hoki o tētahi iwi na te pāhekotanga ki tētahi atu iwi (Describe the process of acculturation) (p.62) (Level 7)		x		√						√
Whakamārama i ngā papātanga o ngā pēhanga-a-waho atu ki runga i te ahurea o te iwi (Explain the external pressures which impact on the culture of a society) (p.64) (Level 8)	√	x (√)		x (x)		√				
Kōrero matapaki mo te aroro 'whakaaotanga' (Discuss the concept of 'globalization') (p. 64) (Level 8)		x		√						√
Whakamārama i te papātanga o te whakaaro a iwi ki tētahi ahurea (Explain the impact of public opinion on a culture) (p. 64) (Level 8)	√	x (x)		x (√)		√				
Kōrero matapaki mo te pānga o ngā kaupapa here ki ngā ahurea rerekē (Discuss the effect of government policies on different cultures) (p. 64) (Level 8)	√	x (√)		x (x)		√				

²⁴ Alternative interpretations are in brackets

Table 4.10: Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Te Ao Hurihuri, Time, Continuity and Change (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i ngā papa o te tētahi mahi o ngā wā o mua (Explain the consequences of a particular event in history) (p.81) (Level 7)	√	x (√)		x (x)		√				
Kōrero matapaki mo ngā papa mo tētahi porihanga na te whakarerekētanga o ngā ahurea (Discuss the consequences of cultural change on a society.) (p.81) (Level 7)	√	x (√)		x (x)		√				
Whakaatu i ngā nekeneketanga o ngā pūnaha tōrangapū o tētahi whenua (Describe the changes in the political system of a country) (p.81) (Level 7)		√		x						√
Kōrero matapaki mo te tuunga o Aotearoa e pā ana ki te ngoi karihi (Discuss New Zealand's stance on nuclear power) (p.82) (Level 7)	x (x)	√ (x)		x (√)						√
Whakaatu i ngā whakarerekētanga ki ngā whakapono ahurea o tētahi iwi itinga (Describe the changes to the cultural belief systems of a minority people) (p.83) (Level 8)	x	√		x						√
Whakamārama pēhea e matatū ai ngā ahurea a iwi- Explain how cultures can endure. (p.83) (Level 8)	√	x		x		√				
Arohaehae i ngā tirohanga kua tuhia mai e ngā tumu kōrero (Critically evaluate the documented historical perspectives of historians) (p.83) (Level 8)	√	x		x		√				
Whakamārama i ngā panoni ahurea i roto i te wā e tū mai nei (Explain possible cultural changes in the future) (p.83) (Level 8)	√	x		x		√				
Whakaatu me pēhea te uru atu kia kitea atu ngā kōrero tūturu (Describe how one can access historical records) (p. 83) (Level 8)		x	√	x			√			

Table 4.11: Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Te Wāhi me te Taiao, Places of Origin (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i ngā take e tika ana kia whakaturehia ngā mahi e pā ana ki te taiao (Explain why the use of the environment should be regulated) (p.100) (Level 7)	√	x		x		√				
Kōrero matapaki mo te hiranga o te tiaki i te whenua (Discuss the importance of protecting the land) (p.100) (Level 7)	√	x		x		√				
Whakamārama i te aroro o te 'rāhui' (Explain the concept of 'rahui') (p. 100) (Level 7)	x			√						√
Whakamārama i ngā pūnaha hei tiaki i ngā whenua, i ngā ngahere (Explain the systems for the protection of land and forests) (p.100) (Level 7)	x	√		√						√
Kōrero matapaki mo ngā tirohanga rerekē e pā ana ki ngā kaupapa taiao (Discuss the differing perspectives on environmental matters) (p.102) (Level 8)	x	√		√						√
Arotake i ngā putanga o ngā tirohanga rerekē e pā ana ki te taiao (Evaluate the consequences of differing perspectives on the environment) (p.102) (Level 8)	√	x		x		√				
Kōrero matapaki mo ētahi rautaki hei pāruire i ngā mahi hokohoko o ngā rawa o te ao whānui (Discuss some strategies to overcome the sale of resources, worldwide) (p.102) (Level 8)	√ (x)	x (x)		x (√)		√				
Kōrero matapaki mo te take o te whiu i te para karihi (Discuss the issue of nuclear waste disposal.) (p.103) (Level 8)	√	x		x		√				
Tautohe i te take mo te kaha mahana haere o te ao (Argue the issue of 'global warming') (p.103) (Level 8)	√	x		x		√				

Table 4.12: Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Ngā Rawa me ngā Mahinga Ohaoaha, Resources and Economics (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedure	Story	Forms	Information
Whakaatu i ngā take mo ngā mahi apo i ngā rawa i ētahi atu whenua (State the reasons for the exploitation of the resources of other countries) (p.120) (Level 7)	√	x		x		√				
Arohāe i te whanaketanga o te pūnaha ohāoha ā iwi (Evaluate the development of the iwi based economic system) (p.120) (Level 7)	√	x		x		√				
Kōrero matapaki mo te aroro 'mana whakairo hinengaro' (Discuss the concept of 'intellectual property rights') (p.120) (Level 7)	x	√		√						√
Ārohi i te neke whakamuatanga o te pakihi Māori (Examine the advancement of Māori business enterprise) (p.121) (Level 7)	√ (x)	x (√)		x (x)		√				
Whakaatu i te tūranga o Te Kaitiaki Mana Tangata (Describe the role of the Ombudsman in the settlement of dilemmas) (p.121) (Level 7)	x	√		√						√
Arotake i te taha ki te Tiriti o Waitangi i roto i te ao pakihi (Evaluate the role of the Treaty of Waitangi in the world of business) (p.121) (Level 7)	√	x		x		√				
Whakataurite, whakarerekē rānei i ngā pūnaha o te rōpū tangata whai pūtea ki te rōpū kaikōkiri mana hāpori i roto i ngā whakahaeretanga pakihi (Compare/contrast capitalist and socialist systems of business management) (p.122) (Level 8)	√ (x)	x (√)		x (x)		√				
Whakaatu i ngā tōkeke kore tērā pea ka kitea i roto i ngā mahi tohatoha huamoni (Describe the possible inequities in the process of distribution of profits) (p.122) (Level 8)	√	x		x		√				

Table 4.12 (continued): Tikanga-a-Iwi i roto i te Marautanga o Aotearoa: Social Studies in the New Zealand Curriculum – Strand: Ngā Rawa me ngā Mahinga Ohaoaha, Resources and Economics (2000a)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tautohe i ngā hīrautanga o te Ture mo ngā Mahinga Tūmatanui mo te panoni ohaoaha (Argue the implications of the Public Works Act on economic change) (p.122) (Level 8)	√	x		x		√				
Whakaatu i te tūranga o te wāhine i roto i ngā rōpū mahi (Describe the place of women in the workforce) (p.123) (Level 8)	x	√		√						√
Whakamārama me pēhea te whakarite kia tautika te take, e pā ana ki tika, ki te pono, i roto i ngā rōpū mahi (Explain how the issue of fairness in the workforce can be addressed) (p.123) (Level 8)	√ (x)	x (√)		x (x)		√				

Table 4.13: Te Reo Māori, Te Arotohu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1991)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tautohe i te take o te whakatū i tētahi Whare Wānanga Māori (Argue the establishment of a Māori university for Māori) (p.4)	√	x		x		√				
Kōrero matapaki mo te kōrero 'Te Iwi Māori i roto i te tau rua mano, i tua atu hoki' (Discuss 'Māori in the year 2000 and beyond') (p. 4)	√ (x)	x (√)		x (x)		√				
Tautohe i te kōrero 'Kei te maohotia ngā tikanga Māori e ngā tikanga Pākehā i runga i ngā marae (Argue 'English customs are intruding on Māori marae customs') (p. 4)	√	x		x		√				
Whakamārama i te whakataukī e kī ana 'me whakatikahia ngā āhuatanga i runga i tōu ake marae i mua i te whakatikatanga i ngā āhuatanga o ngā marae o ētahi atu' (Explain the proverb 'put things right on your own marae before...others') (p.4)	x	√		x						√
Tautoko/whakahē rānei i tētahi kōrero tōrangapū kua whakaputaina (Argue for/against a given political statement) (p.4)	√	x		x		√				
Kōrero matapaki mo te hiranga ki te ahurea Māori o tētahi mahi i whakahaeretia i roto i te ao Māori (Discuss the cultural significance of an event in Māoridom) (p.4)	√	x		x		√				

Table 4.14: Te Reo Māori, Te Arotahu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1992)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tautohe mai i te tirohanga ake o te kaituhi me te kī 'Kei te kaha rawa atu taku whakahē i te....' (Argue from a personal perspective 'I strongly disagree with....') (p.8)	√	x		x		√				
Arohae i ētahi o ngā raruraru kua pūkekotia e ngā iwi pango o Amerika (Discuss some of the problems experienced by negroes in America) (p.8)	√	x		x		√				
Arohae i te āhuatanga o te kura o te kaituhi (Critique the school you attend) (p.8)	√	x		x		√				
Whakamārama i te tikanga o tētahi whakataukī- (Explain a given proverb) (p.8)	√	x		x		√				
Whakamārama i te take i ngaro ai te reo Māori ki te maha o te Māori (Explain why the Māori language has been lost to many Māori) (p.8)	x (√)	√ (x)		x (x)						√
Tautohe i te kōrero 'Kaare rawa atu te reo Māori e mate na te mea....' (Argue 'Te reo Māori will never die because....') (p. 8)	√	x		x		√				
Kōrero matapaki mo tētahi tipuna rongonui (Discuss a notable Māori ancestor) (p.8)	x	√		x						√

Table 4.15: Te Reo Māori, Te Arotahu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1993)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama me pēhea te whakakaha ake i te aro o ngā kura ki te reo Māori me ngā tikanga Māori (Explain how te reo Māori and tikanga can receive greater recognition in schools) (p.5)	√	x		x		√				
Kōrero matapaki mo ngā whakatutukitanga, i roto i te tekau tau kua pahure, o tētahi Māori rongonui (Discuss the achievements of a notable Māori person) (p.5)	x	√		x						√
Āta whakamārama i tētahi Mōteatea (Explain a traditional chant in detail) (p.5)	x	√		x						√
Whakaatu i ngā take i hainatia e te Māori te Tiriti o Waitangi (State the reasons why Māori signed the <i>Treaty of Waitangi</i>) (p.5)	√ (x)	x (√)		x (x)		√				
Tautohe i te hāngaitanga o te Tiriti o Waitangi i ēnei rā (Argue the relevance of the Treaty of Waitangi today) (p.5)	√	x		x		√				
Kōrero matapaki mo ngā whakapono o te Māori i mua i te taetanga mai o te Pākeha (Discuss pre-Pākeha Māori religion) (p.5)	x	√		x						√

Table 4.16: Te Reo Māori, Te Arotohu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1994)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Āta kōrerorero mo te whakaaro e whakatau na 'Ka mate te reo Māori mehemea....' (Discuss in detail, 'The Māori language will die if...') (p. 6)	√	x		x		√				
Whakapuaki whakaaro e pā ana ki ētahi huarahi hei whakapai ake i te hauora Māori (Suggest how Māori health can be improved) (p. 6)	√	x		x		√				
Whakatakoto i wētahi kōrero, na te kaituhi ake, e whakamārama ana he aha ai....' (State personal reasons why) (p. 6)	x	√		x						√
Kōrerorero mo tētahi kaitito waiata Māori, me te whakamārama i tētahi o ana waiata (Discuss a Māori composer and explain one of his/her compositions) (p.6)	x	√		x						√
Tārua i te hītori o tētahi tipuna (Retell the history of an ancestor) (p.6)	x	x			√			√		
Kōrero mo ngā take e whakamārama ana he aha ai he torutoru noa iho ngā rangatira Māori na rātau te Tiriti o Waitangi i haina (Explain the reasons why only a few Māori chiefs signed the Treaty of Waitangi) (p.6)	x	√		x						√

Table 4.17: Te Reo Māori, Te Arotohu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1995)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro hurihuri e pā ana ki ngā hua i puta mai i te 'Tau o te Reo Māori' (Reflect on the value of 'Māori Language Year') (p.6)	√	x		x		√				
Kōrero tārua mo 'Ngā Angitu o ngā Whakataetae Kapa Haka' (Recount 'Success at Kapa Haka Competitions') (p.6)	x	x			√			√		
Kōrero matapakī mo te haurongo o tētahi wahine Māori, e mōhiotia ana, he wahine rongonui, he wahine toa (Discuss the biography of a notable Māori woman) (p.6)	x	x			√			√		
Arohāe i tētahi mōteatea-Critique a mōteatea. (p.6)	√ (x)	x (√)		x (x)		√				
Tautohe i te hiranga o te ako mōteatea hei whakakaha ake i ngā mōhiotanga mo ngā tikanga (Argue the importance of learning mōteatea for understanding traditions) (p.6)	√	x		x		√				
Tāutu i te kīanga 'tino rangatiratanga' (Define the phrase 'tino rangatiratanga') (p.6)	x	√		x						√
Kōrero tārua mo 'Tētahi hui hāhi i haeretia e au' (Give a recount: 'A religious meeting I attended') (p. 6)	x	x			√			√		

Table 4.18: Te Reo Māori, Te Arotahu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1996)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Kōrerorero mo ngā whakataunga o te 'Rangahau i te reo Māori i te tau 1995' (Discuss the findings of the '1995 Māori Language Research') (p.6)	x?	√		x						
Arohae i tētahi kōrero, kātahi anō ka whakaputaina, e pā ana ki te hauora Māori (Critically analyse a current statement concerning Māori health) (p.6)	√	x		x		√				√
Kōrerorero mo ngā waiata Māori kua titoa a nā noa nei (Discuss the modern composition of Māori songs) (p.6)	√	x		x		√				
Whakamārama i ngā take mo ngā angitu o tētahi kaitito Māori o tēnei wā (Explain the reasons for the success of a modern Māori composer) (p.6)	√	x		x		√				
Tautohe i te kōrero 'Kei roto nga tikanga tuturu o te Māori i ngā pakiwaitara a te Māori' (Argue, 'The traditions of Māori are evident in Māori stories') (p. 6)	√	x		x		√				
Whakautu i tētahi kōrero matawaenga e pā ana ki te Tiriti o Waitangi (Respond to a debatable statement regarding the <i>Treaty of Waitangi</i>) (p.6)	√	x		x		√				
Kōrero matapaki mo te papātanga o te hāhi Karaitiana ki te iwi Māori (Discuss the impact of Christianity on Māori) (p.6)	√	x		x		√				

Table 4.19: Te Reo Māori, Te Arotahu Aromatawai Mana Tohu Mātauranga o Aotearoa: New Zealand Qualifications Authority: Assessment Sources in te reo Māori University Entrance and Bursaries Examination (1997)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i ngā take e hinga haere nei te Māori ahakoa na rātau ake te whenua (Explain why Māori are failing in their own country) (p. 6)	x	√		x						√
Whakamārama i wētahi whāinga ma te Māori hei whakapai ake i te hauora Māor (Explain what Māori can do to improve Māori health) (p.6)	x	√		x						√
Whakamārama i ngā take he mea whakahira ngā mahi ahurea (Explain why cultural activities are so popular) (p.6)	x (√)	√ (x)		x (x)						√
Whakaputa whakaaro mo te kōrero 'kei te whakaatatia, i roto i ngā mahi toi a te Māori, te āhuatanga o te ahurearuatanga' (Discuss, 'biculturalism is reflected in Māori craft work') (p.6)	x (√)	√ (x)		x (x)						√
Whakamārama i ngā hua o te ako i ngā waiata taketake ake a te Māori (Explain the benefits of learning traditional Māori chants) (p.6)	x (√)	√ (x)		x (x)						√
Tautohetohe i te kōrero 'He rerekē te tirohanga a te Māori ki te Tiriti o Waitangi ki to te kāwanatanga' (Argue, 'Māori and Government views differ on the Treaty of Waitangi ') (p. 6)	√	x		x		√				
Kōrerorero mo ngā take i huri ai te Māori ki te whakapono Karaitiana (Discuss the reasons for Māori turning to Christianity) (p. 6)	x (√)	√ (x)		x (x)						√

Table 4.20: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 1 - School Literacy Programmes (1998)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Whakamārama i ngā kōrero matua o tētahi mahi rangahau (Explain the main findings of a research article) (p.6)	x	√		x						√
Āta whakamārama i ngā kiko me ngā tikanga whakahaere o tētahi mahi whakaako (Detail the content and procedures of a lesson) (p.7)		x	x	√			√			√
Tātari i te tika o tētahi huarahi whakaako i te whenu Pānui (Analyse the appropriacy of a particular reading approach) (p.7)	√	x		x		√				
Hanga i tētahi kōwae ako mo te Pānui (Construct a reading unit plan) (p.7)		x	x	√						√

Table 4.21: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 1 - Professional Practice 1 (1999)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro hurihuri mo ngā mahi i whakaakona i te kura (Critically reflect on teaching practice during school visits) (p.6)	√	x		x		√				
Arohae i tētahi tuhinga aia (Critically analyse a theoretically-based article) (p.7)	√	x		x		√				

Table 4.22: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 1 - Learning and Teaching Māori 1 (1998)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Arohae i tētahi take e pā ana ki te Mātauranga Māori (Critique an issue pertaining to Māori education) (p.2)	√	x		x		√				
Tuhi korero whakapapa (Describe genealogy) (p.2)		x		√						√
Hanga whakaritenga mahi me te āta whakamārama i ngā mahi ka whakaakona me ngā huarahi whakaako (Construct a lesson plan - detail content and procedures) (p.2)		x	√	√			√			√

Table 4.23: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 1 - Social Studies – Education 1 (1999)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Rangahau, me te tuhi kōrero mo tētahi take e pā ana ki te whanonga pāpori a tēnei mea a te tangata (Research a relevant curriculum topic related to human social behaviour) (p.5)		x		√						√
Hanga whakaritenga mahi me te āta whakamārama i ngā momo mahi ka whakaakona me ngā huarahi whakaako (Construct a lesson plan showing content and procedures) (p. 5)		x	√	√			√			√

Table 4.24: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 1 - Science Education 1 (1999)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Kōrerorero mo ngā māiatanga kei ngā tamariki hei ako i te Pūtaiao (Discuss the potential for children to learn science) (p.1)	√	x		x		√				
Whakarite auaha i tētahi anga hei hanga rauemi whakaako i te Pūtaiao (Create a framework for the construction of science resources for the classroom) (p.1)		x	√	√			√			√
Whakarite rīpoata hei whakamārama i ngā whakahaeretanga hei tuari haere i ngā rauemi (Prepare a report for the sharing of resources) (p.1)		x	√	√			√			√

Table 4.25: *Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 2 – School Literacy Programmes 2 (1998)*

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro hurihuri mo tētahi mahi whakaako i te kaupapa'ngā wheako o te reo' (Critically reflect on classroom 'language experience' lessons) (p.8)	√	x		x		√				
Arohae i te hāngaitanga o te whakawhititanga o tētahi huarahi whakaako ki te whakaakotanga i tētahi mahi Pānui (Justify the appropriacy of the application of a particular reading approach to a lesson taught) (p.9)	√	x		x		√				
Tuhi kōrero e arohae ana i ngā tuhinga o ngā tamariki (Critically analyse children's texts) (p.9)	√	x		x		√				

Table 4.26: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 2 – Professional Practice 2 (1998)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro hurihuri e whakahiato ana i ngā whakautu, na nga ākonga ake (Write a reflective statement synthesising student's personal response) (p.10)	√	x		x		√				
Tātari i ngā whakaaro matua o tētahi mahi rangahau (Analyse key ideas from a research report) (p.11)	x	√		x						√
Whakamārama, me te tautoko i tētahi tautake, na te kaituhi ake, mo te mahi whakaako (Explain and justify personal philosophy of teaching) (p.13)	√	√		x						√
Tautohetohe i tētahi take o te wā, e whakaawe ana i ngā kaiako (Debate a current issue impacting on teachers) (p.15)	√	x		x		√				

Table 4.27: *Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 2 – Curriculum Māori 2 (1998)*

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tautohe i tētahi take e pā ana ki te iwi Māori, mai i ngā whakaaro ake o te kaituhi (Argue a position on a current issue pertaining to Māori) (p.4)	√	x		x		√				
Whakarāpōpoto i ētahi kitenga o tētahi mahi rangahau me te whakarite i ngā kōrero hei kauhau (Summarise research findings for seminar presentation) (p. 5)		x		√						√

Table 4.28: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 3 – School Literacy 3 (2000)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro hurihuri mo ngā āhuatanga pānui o tētahi tamaiti me te whakahāngai atu ki te ariā tika (Reflect on a child's reading behaviour and relate to relevant theory) (p.5)	√	√		x						√
Whakarite i tētahi hōtaka mahi, mo ngā whenu katoa o te ako i te reo, mo tētahi wāhanga o te tau (Outline a language literacy programme for a term) (p. 5)		x	√	√			√			√
Arohae i tētahi hōtaka, kua kitea e whakamahia ana, e pā ana ki te whakaako i ngā whenu katoa o te reo (Critically analyse an existing classroom language literacy programme) (p. 5)	√	x		x		√				

Table 4.29: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 3 – Professional Practice 3 (2001)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tautohe i tētahi take mātauranga mai i ngā whakaaro ake o te kaituhi (Argue a personal perspective on an educational issue) (p.5)	√	x		x		√				
Tātari, me te arohae i tētahi tuhinga, no nā noa nei, e pā ana ki tētahi take mātauranga (Analyse and evaluate a current educational article) (p.6)	√	x		x		√				

Table 4.30: Te Aratohu Aromatawai Rumaki Māori o te Kura Toi Tangata, Whare Wānanga o Waikato: Māori Immersion Assessment Guidelines (Prescriptions: Māori-medium courses, Bachelor of Teaching degree, School of Education, University of Waikato): Level 3 – Assessment and Curriculum 3 (2000)

Task (√ = primary classification; x = possible secondary classification)	Genre					Text-type				
	Arguing	Explaining	Instructing	Describing	Narrating	Persuasive	Procedures	Story	Forms	Information
Tuhi whakaaro, no mua ake, no muri mai i tētahi mahi aromatawai (Record ‘before/after’ ideas and beliefs about classroom assessment) (p.4)	√	x		x		√				
Whakarite ripoata mo tētahi rangahau e pā ana ki te kaupapa aromatawai i ngā tamariki e rūmakihia ana (Prepare a report on a selected research topic on assessment of Māori immersion learners) (p. 4)		x		√						√
Kōrerorero mo tētahi take mātauranga e whakaawe ana i ngā mahi matawai i ngā ākonga Māori (Discuss a current educational issue impacting on the assessment of Māori learners) (p. 12)	√	x		x		√				

4.5 Conclusions: Writing requirements

In terms of writing requirements, a predominance of *Persuasive texts* and *Information texts* is evident in Years 12 and 13 and at tertiary level. Of the 175 tasks examined here:

- 51.4% were Persuasive Texts;
- 42.8% were Information Report Texts;
- 3.5% were Story Texts;
- 2.3% were Procedural Texts.

Also evident is the multi-generic nature of the task requirements. Many of the text-types produced would be likely to involve more than one genre, one of these being the dominant one. The genre of *Arguing* featured prominently, followed by the genres of *Explaining* and *Describing*.

This investigation revealed a problem in the categorisation of text-types in terms of the interpretation of the task requirements. Approximately 16% of the tasks could have been categorised as either *Information Texts* or *Persuasive Texts* depending on the interpretation of the task. In these cases, both possibilities have been recorded.

It is important that Māori-immersion teachers are aware of the range of text-type and genre expectations of students at this educational level and give careful

consideration to how best to prepare their students to meet these expectations.

They therefore need a clear understanding of:

- what is likely to be involved in constructing each of the text-types required of students;
- what genres are likely to be in evidence;
- what implications the selection of particular text-types and genres have for semantic relationships and overall structure

Understanding these requirements and expectations will provide teachers with a powerful tool to help learners to become effective writers. In the absence of this type of understanding, it is extremely difficult for teachers to assist students to improve their writing skills and, in particular, to do so in ways that will help them to meet the expectations embedded in typical writing task requirements. Only when these expectations have been documented will it be possible to make them available in ways that support effective pedagogy.

In *Chapter 5*, eighteen text segments in te reo Māori are analysed in terms of semantic relationships, the aim being to determine whether there is any significant correlation between genre and semantic relational choices.

Chapter 5

AN ANALYSIS OF THE DISCOURSE ORGANISATION OF SELECTED AUTHENTIC MĀORI TEXT SEGMENTS EXHIBITING PARTICULAR GENRES

5.1 Introduction

In this chapter, eighteen *te reo Māori* text segments are categorised into three types of genre and are analysed in terms of semantic relations (discourse organisation). Each of the eighteen text segments selected for analysis is drawn from an authentic text written for a specific purpose by one of two highly proficient users of *te reo Māori*.

Nine of the texts analysed here were written in the first half of the twentieth century by Sir Apirana Ngata, a prominent Māori scholar and statesman of the time.²⁴ The other nine were written by Timoti Karetu, formerly professor of Māori at the University of Waikato, during his time as Commissioner of *Te Taura Whiri i te Reo Māori* (Māori Language Commission).

All of the texts by Sir Apirana Ngata were written in the early to mid 1900s in order to keep his people informed of events and issues concerning Māori people as a whole. They are selected from a single source: *Apirana Turupa Ngata* (1996), edited by Wiremu Kaa and Te Ohore Kaa. All of the texts written by Timoti Karetu were published in *He Muka*, a quarterly journal in Māori, between

²⁴ In the texts written by Ngata, the macron (length mark) is not used in the way in which it is generally used now. The maron usage in the source text is retained here.

1996 and 1999. They focus mainly on issues relating to the maintenance and revitalisation of te reo Māori. Each of the text segments is translated into English. The translations, which are intended to assist readers, are intentionally designed to be as close as possible to the originals. They may, therefore, sometimes appear clumsy in English.

The works of Sir Apirana Ngata were selected for analysis for two main reasons. First, they are regarded by many Māori as providing excellent examples of texts that reflect ways of organising and presenting material that are culturally appropriate. Secondly, they were written at a time when inter-generational transmission of Māori language was still the norm, that is, a time when children learned Māori in a context where it was spoken naturally by parents, care-givers and community members. Now, however, many children learn Māori as a second language in school settings where teachers may themselves be second language learners and may actually transmit errors which are attributable to interlingual interference (Houia, 2002). Language change is a natural phenomenon. Both Māori and English have been, and will continue to be, affected by one another in New Zealand. However, there is a difference between natural language change – change which occurs gradually over time and does not cause major communication breakdown between generations – and the type of rapid change which can occur when teachers who are themselves second language learners and who lack a high level of competence in the target language incorporate lexical, structural and organisational characteristics of a dominant language into their interlanguage and communicate them to the next generation of learners. Where this occurs, older native speakers and young learners may have difficulty in

communicating. In this situation – a situation that occurs in New Zealand today – communities may turn to the past to find appropriate linguistic models. In the case of New Zealand Māori, the works of Sir Apirana Ngata are generally regarded as providing an important source of good models.

The text segments analysed here are assigned to the following three genres: *arguing* (6 text segments, each of which involves arguing a case); *describing* (six text segments, each of which involves explaining why something happens/happened or how something works/worked); *explaining* (six text segments, each of which involves ordering information into categories). These three genres were found to be the most commonly occurring in the examination of task requirements for students studying across the curriculum through the medium of Māori at upper secondary and tertiary levels (see *Chapter 4*). In distinguishing *describing* from *explaining*, a critical factor is whether the emphasis is on *what* or on *why*. In either case, *how* (means) may receive equal emphasis. In distinguishing *explaining* from *arguing*, a critical factor is the presence (*arguing*) or absence (*explaining*) of an emphasis on *opinions* and *conclusions*.

5.2 Categorisation of Māori text segments

The text segments selected for this chapter have been categorised into genre categories (arguing; explaining and describing) on the basis of the approaches adopted by Derewianka (1994) and Knapp and Watkins (1994). Thus, in line with Derewianka) outline (see *Chapter 3* here), an argument involves taking up a position on some issue and justifying it in an attempt to ‘persuade to’ or ‘persuade that’ (Derewianka, 1994: 75), an explanation involves proving information about why and/or how something happens or something works (p. 60). Because

Derewianka does not include description as a specific genre category, Knapp and Watkins' approach to description (i.e. involving the ordering of things into technical or commonsense frameworks of meaning) is followed here (Knapp and Watkins, 1994: 22). In relation to process, Knapp and Watkins claim that:

Arguing involves the *process* of expanding a proposition with a purpose of persuading readers to a point of view;

Explaining involves the *process* of sequencing phenomena in temporal and/or causal relationships;

Describing involves the *process* of ordering things into technical or commonsense frameworks of meaning (Knapp and Watkins, 1994: 22).

Some issues relating to this way of outlining processes have already been raised (see *Chapter 3*).

In terms of process, the approach followed here is that outlined in Crombie (1987) in which semantic relations are related to three underlying perceptual processes: *associative*, *logico-deductive* and *tempero-contigual* (see *Chapter 3*). The analyses provided here are intended to indicate whether there is, in Māori text segments exhibiting the three genres in focus (*instructing*, *explaining*, *arguing*), a preponderance of semantic relations belonging to one of the three perceptual processes (*associative*; *logico-deductive*; *tempero-contigual*) and/or a preponderance of specific types of semantic relation (e.g. reason-result; chronological sequence). If there is, this will inevitably have an impact on the actual language occurring in the texts although it should be noted that relationships are not necessarily signalled lexico-grammatically. Where they are,

that signalling may be unambiguous (as in the base of *because* in English) or not (as in the case of *but* in English which can occur in the context of a range of relationships, including concession-contradiction). Furthermore, there may be a wide range of different ways in which the same relationship can be signalled. Thus, for example, the reason-result relation in English may occur in the context of subordinators (*because, as, since, seeing (that)* etc.), simple or complex prepositions (*because of, due to, in that, in view of* etc.), conjuncts (*as a result, consequently, hence* etc.), and causative verbs (*bring about, cause, give rise to* etc.). It may occur, for example, within a single sentence (which encodes more than one proposition) in the context of *so/such* + nominal group + (*that*) (e.g. *He was so careful that they failed to identify him*); *too* + nominal group + infinitive (e.g. *He was too afraid to remain there*); *not* + nominal group + *enough* + infinitive (e.g. *They were not strong enough to draw the bow*). The reason member of the relation may occur as a non-finite clause (e.g. *Being the king, he . . .*; *Relieved at their reaction, he . . .*); it may be nominally embedded - as may the result member - (e.g. *Absence creates confusion*); it may take the form of a preposition headed nominal group (e.g. *He was praised for his forbearance*). These are only some of the many possibilities that have been identified by Crombie (1985b). So far as Māori is concerned, there has, to date, been only one corpus-based study of relational realisations (Houia, 2000). Houia notes, for example, that although *ahakoa, engari* and *otirā* are often associated with chronological sequence, all of them may occur in the context of concession-contradiction (Chapter 4). What is particularly interesting about Houia's research is that it raises a number of important questions about some of the claims that have been made in syntactically-centred accounts of the language (such as,

for example, the claim made by Bauer (1997, 605-606) that when *nä reira*, *no reira* and *nä wai* do not occur in clauses expressing result, *a* occurs and is followed by a clause without a *TAM* (tense-aspect marker), but with *tonu* after the verb).

The following extract from Crombie (1985b, p. 4ff.) provides some indication of the complexity of the issues involved in investigating lexico-grammatical realisations of relational meanings.

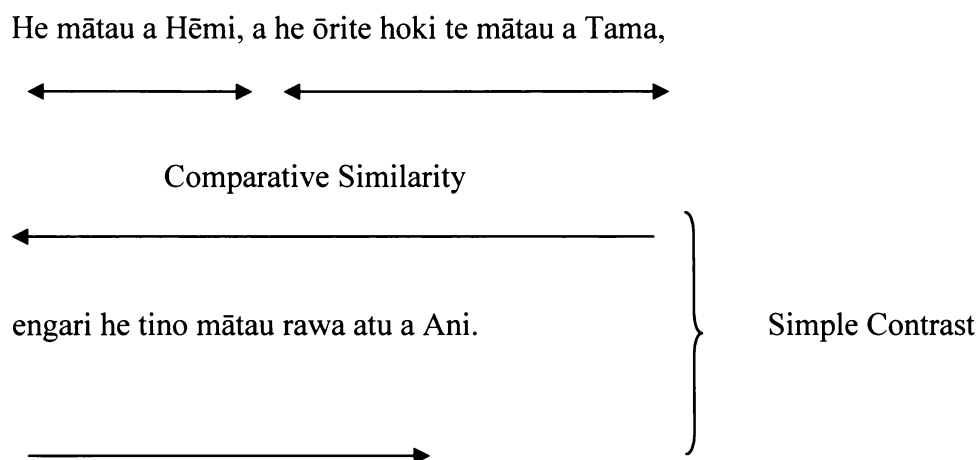
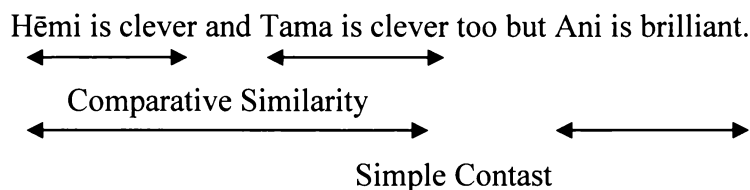
Every language has a number of words and expressions part of whose function is to make explicit . . . semantic relationships between utterances. These words and expressions act as signals of those relationships between utterances that are the basis of the realization of active contextual meanings (Winter 1977). For example, each of the English words in the following list is *value indicative*: *although*, *because*, *concede*, *concession*, *conclude*, *conclusion*, *converse*, *conversely*, *deny*, *denial*, *nevertheless*, *purpose*, *reason*, *so*, *therefore* etc.. . . . [These] words and expressions not only signal the discourse value of a unit, but also its focus or weighting within the discourse. . . . The fact is that words such as *because* simultaneously signal unit value (reason) and unit weighting (subordinate). . . . Relationships may be signalled in a number of different ways. However, they are not always explicitly signalled. In [*She left early. You won't be able to see her.*] there is no explicit lexico-syntactic relational signalling. . . . Certain ways of linking clauses and sentences are more explicit than others in terms of defining the relationship between them than others: *because* and *although*, for example, are more explicit than *but*.

As the works to which I have referred above indicate, the relationship between process, relation and lexico-grammatical realisation and signalling is an important one and one that requires a great deal of further research – both in English and Māori. Although it is not something that I have sought to engage directly with here, I believe that this study could provide the motivation and some of the material for further investigation of relational realisation and signalling in Māori.

The analytical focus here is on coherence (in relation to perceptual processes and specific types of semantic relations) rather than on cohesion (the realisation and signalling of textual relationships). Nevertheless, in the initial presentation of each text segment in Māori, relationally critical words and phrases are put in italics. The Māori text is then analysed. In each case, a parallel analysis of the text translated into English is provided to assist readers. The English translation attempts to represent the original as faithfully as possible, and, hence, to mirror the relationships detected as well as the content.

The Grounds-Conclusion relation is treated here as being a specific type of Reason-Result relation in which the result member is presented as an opinion or judgment (rather than a fact) or in which the result member takes the form of an injunction (instruction or piece of advice). The most common form of the Bonding relation is Coupling. I have used the term ‘Rhetorical Coupling’ where the realization of this relation is linguistically marked or emphasised in some way (as in the case of *not only . . . but also* in English). It is important to note that within discourse there may be a whole complex of interacting relationships. For example,

two clauses, each of which constitutes one member of a semantically related pair may, taken together, constitute one member of a further relationship:



It is also important to note that bonding is a non-elective, non-sequential relation between conjoined or juxtaposed relations. Thus, wherever an elective relation (e.g. supplementary alternation or contrastive alternation) or a relation involving a sequence of events (e.g. chronological sequence or reason-result) links two encoded propositions, the bonding relation is, by definition, absent. It is, however, equally always present in the absence of any other relationship between juxtaposed or conjoined propositions. Although there may be some value in some types of analyses in omitting bonding (as the baseline relation), the effect of doing so in this case would have potentially misleading in that the genre of *describing* in the Māori texts analysed would have appeared to be characterised by a preponderance of associative rather than tempero-contigual relations. It may be

that associative relations, in spite of the fact that they occur less frequently than tempero-contigual ones in the texts analysed that belong to the *describing* genre, are nevertheless more important or pivotal. This is something that will require further investigation in the future.

5.3 The Genre of Arguing: Analysis of Text Segments

5.3.1 Text segment 1 *Te Nūpepa o Te Aute nā Apirana Ngata*

In this text, Ngata expresses the disappointment of many readers (*He nui to mātou pouri*) with the use of inappropriate language which appeared in a letter printed in a recent edition of the Te Aute Newspaper. He argues that, out of respect for the women and children who read these papers, this type of language should not be printed in Māori newspapers (*Kaati kaore e tika nga korero weriweri kia perehitia.*). He also warns writers (*Kia tūpato*) of the risk of prosecution, even imprisonment (*He mea tēnei...whareherehere.*).

He nui to mātou pouri i to mātou kitenga i ētahi kupu kaore e tika kia perehitia i roto i tētahi o a tātou pepa Maori. Ko āna kōrero kino, i roto i tētahi reta tuku mai, engari kaore pea i kitea e te etita.

E hoa mā, e kōrerotia ana o tātou pepa e te wāhine, e te tamariki, *kaati kaore e tika nga kōrero weriweri kia perehitia.*

He mea tēnei e taea te hāmene e te Kāwanatanga, a, e mau ai te tangata ki te whareherehere.

Kia tūpato. No nga kaitā te tino hē ki te perehi tonu i ērā kōrero tino kino atu.

(Te Punawai: Pīpīwharauoa 15 Mei 1899, whārangi 7-8)

(Kaa & Kaa, 1996: 48)

1.0 Text: <i>Te Nupepa o Te Aute nā Apirana Ngata</i> (Kaa & Kaa, 1996: 48)			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Result-Reason	He nui to mātou pouri i to mātou kitenga i ētahi kupu kaore e tika kia perehitia i roto i tētahi o a tātou pepa Maori.	Concession- Contraexpectation	
	Ko āna kōrero kino, i roto i tētahi reta tuku mai, engari kaore pea i kitea e te etita.		
Grounds-Conclusion	E hoa mā, e kōrerotia ana o tātou pepa e te wāhine, e te tamariki, kaati kaore e tika nga kōrero weriweri kia perehitia.		
Grounds-Conclusion	He mea tēnei e taea te hāmene e te Kāwanatanga, a, e mau ai te tangata ki te whareherehere. Kia tūpato.		
Result-Reason	No nga kaitā te tino hē ki te perehi tonu i ērā kōrero tino kino atu (Te Punawai: Pīpīwharaua 15 Mei 1899, whārangi 7-8).		

1.0 Text translation: The Te Aute Newspaper - Apirana Ngata			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Result-Reason	We were very disappointed when we saw a type of language, that should not be printed, appeared in one of our Maori papers.	Concession- Contraexpectation	
	This offensive language appeared in a letter sent to the paper, but was evidently not seen by the editor.		
Grounds-Conclusion	Friends, our papers are being read by women and by children, so it is not right that offensive language, such as this, should be printed.		
Grounds-Conclusion	This is something that could incur a Government summons and could result in the imprisonment of those concerned. Be cautious.		
Result-Reason	The fault lies with the printers who continue to print this distasteful language.		

5.3.2 Text segment 2 *Me Karo tēnei Taunu ‘He Māngere te Maori’ nā Apirana Ngata*

This text reflects Apirana Ngata’s concern for the stereotypical categorisation of Māori (*kua eke nui ki runga i te iwi Maori tēnei kupu taunu*) in particular with respect to their lack of industry and motivation (*‘he māngere te Maori’*). He argues that there is a need to counter this type of insult and suggests (in the form of a number of injunctions) several possible countering arguments (*me whakamārama...te āhua ; me whakamārama nga huarahi; me whakamārama nga āraitanga nga whakararurarutanga; me whakawhāiti nga māramatanga; me whakawhāiti nga māramatanga*).

I te mea *kua eke nui ki runga i te iwi Maori tēnei kupu taunu, ‘he māngere te Maori’* ko te mahi tuatahi tonu mo to koutou rōpū, me ērā atu rōpū e whakatūria ana i roto i te rohe pooti o te Tairāwhiti a muri ake nei i runga i te kaupapa pēnei i ta koutou, he karo i tēnei kupu taunu.

Ko ētahi huarahi e taea ai te karo ki taku whakaaro koia ēnei:

(a) *me whakamārama* e koutou *te āhua* o te Maori i mua atu i nga wa hoko whenua, he iwi ahuhenua, me nga mahi i taea e te Maori i ērā ra, nga mahi wīti, whakatupu poaka, hoko kaipuke me ērā atu mahi;

(b) *me whakamārama nga huarahi* taka ai te Maori ki te hē i runga i nga mahi hoko whenua, i nga riihi whenua, ka waiho ko nga hua o ēnā mahi hei oranga mo te tangata Maori, ka whakamanawa ki tēnā oranga, he oranga ngāwari hoki, ka ngoikore ki nga mahi tinana;

(c) *me whakamārama nga āraitanga, nga whakararurarutanga* a nga ture maha a te Pāremata, i hēmanawa ai te iwi Maori, i kore ai e taea e nga mea e hiahia ana te whakapai o rātou whenua;

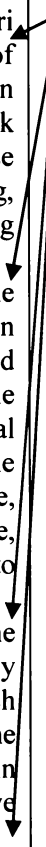
(d) *me whakawhāiti nga māramatanga* katoa e takoto nei o nga mahi ahuhenua o to koutou rohe.

(Kaa & Kaa 1996: 134-135)

2.0 Text: *Me Karo tēnei Taunu 'He Māngere te Maori' nā Apirana Ngata (Kaa & Kaa, 1996: 134-135)*

Genre: Arguing

Logico-deductive relations	Text	Associative relations	Tempero-contigual relations
Grounds- Conclusion	I te mea kua eke nui ki runga i te iwi Maori tēnei kupu taunu, 'he māngere te Maori' ko te mahi tuatahi tonu mo to koutou rōpū, me ērā atu rōpū e whakatūria ana i roto i te rohe pooti o te Tairāwhiti a muri ake nei i runga i te kaupapa pēnei i ta koutou, he karo i tēnei kupu taunu.	Amplification (Term specification)	Bonding (Rhetorical Coupling)
Purpose- Means	Ko ētahi huarahi e taea ai te karo ki taku whakaaro koia ēnei: (a) me whakamārama e koutou te āhua o te Maori i mua atu i nga wa hoko whenua, he iwi ahuwhehenua, me ngā mahi i taea e te Maori i ērā ra, nga mahi witi, whakatupu poaka, hoko kaupuke me ērā atu mahi;	Amplification (Term specification)	Bonding (Coupling)
Means Result-Reason-Reason-Result-Result	(b) me whakamārama nga huarahi taka ai te Maori ki te hē i runga i nga mahi hoko whenua, i nga riihi whenua, ka waiho ko nga hua o ēnā mahi hei oranga mo te tangata Maori, ka whakamanawa ki tēnā oranga, he oranga ngāwari hoki, ka ngoikore ki nga mahi tinana;		Bonding (Coupling)
Means Result-Reason-Reason-Result	(c) me whakamārama nga āraitanga, nga whakararurarutanga a nga ture maha a te Pāremata, i hēmanawa ai te iwi Maori, i kore ai e tae e nga mea e hiahia ana te whakapai o rātou whenua;		Bonding (Coupling)
Means	(d) me whakawhāiti nga māramatanga katoa e takoto nei o nga mahi ahuwhehenua o to koutou rohe.		Bonding (Coupling)

2.0 Text: Counter this Insult : 'Maori are Lazy' - Apirana Ngata			
Genre: Arguing			
Logico-deductive relations	Text	Associative relations	Temporo-contigual relations
Grounds- Conclusion	Because this insulting phrase 'Maori are lazy' is very frequently used in reference to Maori, the very first thing that needs to be done by your group, in fact by all similar groups likely to be established in the future within the electoral boundaries of Te Tairāwhiti, is to refute it.	Amplification (Term specification)	Bonding (Rhetorical Coupling)
Purpose- Means	In my opinion, some courses of action which could be used to counter these claims could be to:	Amplification (Term specification)	
Means	(a) explain the way the Maori people were prior to the time of land sales: they were an industrious people, and the work they were able to do during those times was wheat growing, rearing pigs, buying ships among other things;		
Means Result-Reason Reason-	(b) explain the ways in which the Maori people have fallen on troubled times because of land sales, land leases, and people were left to exist on the financial gains, and soon they became accustomed to this way of life, and because it was an easy life, the people lost the motivation to work;		
Result Reason-Result	(c) explain the obstacles, the difficulties caused by the many parliamentary laws which resulted in the frustration of the Maori people, and resulted in those who wished to improve their land being unable to do so		
Means Result-Reason-Reason-Result	(d) collate all this information about the work being carried out in your areas.		
Means			Bonding (Coupling)

5.3.3 Text segment 3 *He Kupu Whakamutunga nā Apirana Ngata*

In this text, Sir Apirana justifies to his people the energy he has expended (*i whakapau i toku kaha*) in the course of the work he has carried out over the years, for the purpose of the maintenance and revival of Māori traditions (*tikanga*) for future generations. He counters the accusations by some Pakeha that this work has encouraged discord (*I patua au e ētahi o te taha Pākeha*) and advises Maoridom of the importance of equal partnership with Pākehā (*kia whakapiri te Maori rāua ko te Pākeha*) so that Māori can stand as equals (*kia maranga te upoko ki runga, kia tu poupou, kia titiro hāngai atu he kanohi ki te kanohi*). He points to the relevance of the Treaty of Waitangi to equal partnership (*Ko te tino kai tēnei o roto i te Tiriti o Waitangi*). He argues, furthermore, that the Treaty is being incorrectly interpreted (*e takakinotia nei*), by those currently making pronouncements in their speeches, about its relevance. There is an ignorance, however, of its true spirit (*kaore e mārama ki te wairua kei roto*).

Tērā e maha noa atu he kōrero māku mo te taha ki to tātau Maoritanga, engari waiho tērā āhua i roto i a koutou, e mōhio mai na koutou ko au te tangata *i whakapau i toku kaha* kia hoki mai nga mahi tōtika a o tātau tipuna hei taonga ma tēnei whakatipuranga, a ahu ake; te reo Maori; nga kōrero o nga tipuna; nga waiata; nga haka; te whakairo, te hanga whare Māori; te pupuri i te āhua o nga marae; te pupuri i te mana me te rangatiratanga o te iwi Māori.

I patua au e ētahi o te taha Pākeha mo tēnei āhua, ka kiia kei te whakatipu kino au i waenganui i nga iwi e rua. Kaore, engari i whai au *kia whakapiri te Maori rāua ko te Pākeha* i runga i o rāua taha rangatira. E kore rāua e piri tika, ki te takahia tētahi ki raro, ka waiho hei anga ake i nga kongakonga o runga i te teepu, hei hamu i nga paka o te hāngi, hei tutua i runga i te whenua o ōna tipuna. Kaore; me whakapiri i to te toa whakapiri, i to te rangatira whakapiri; *kia maranga te upoko ki runga, kia tu poupou, kia titiro hāngai atu he kanohi ki te kanohi*.

Ko te tino kai tēnei o roto i te Tiriti o Waitangi, e takakinotia nei e te hunga e kauwhau ana i ōna tikanga, a, *kaore e mārama ki te wairua kei roto*. Tēnā koutou. Ka pai mehemea ka manawanui koutou ki te kōrero i nga take katoa o te pānui nei i runga i te ngākau mārama.

Na ta koutou pononga i roto i nga tau. Apirana T Ngata

(Te Punawai: No te Pukapuka, Māori Literature and History, a te Department of Anthropology o Victoria University o nga tau.)

(Kaa & Kaa, 1996: 393-394)

3.0 Text: *He Kupu Whakamutunga* nā Apirana Ngata (Kaa & Kaa, 1996: 393 -394)

Genre: Arguing

Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Result-Reason Means-Purpose	Tērā e maha noa atu he kōrero māku mo te taha ki to tātou Maoritanga engari waiho tērā āhua i roto i a koutou, e mōhio mai na koutou ko au te tangata i whakapau i toku kaha kia hoki mai nga mahi tōtika a o tātau tipuna hei taonga ma tēnei whakatipuranga, a ahu ake; te reo Maori; nga kōrero o nga tipuna; nga waiata; nga haka; te whakairo, te hanga whare Maori; te pupuri i te āhua o nga marae; te pupuri i te mana me te rangatiratanga o te iwi Maori.	Concession- Contraexpectation Amplification (Term specification)	Bonding (Coupling)
Result-Reason	I patua au e ētahi o te taha Pākeha mo tēnei āhua, ka kiia kei te whakatipu kino au i waenganui i nga iwi e rua. Kaore, engari i whai au kia whakapiri te Maori rāua ko te Pākeha i runga i o rāua taha rangatira.	Statement- Denial	Bonding (Coupling)
Consequence-Condition	E kore rāua e piri tika, ki te takahia tētahi ki raro, ka waiho hei anga ake i nga kongakonga o runga i te teepu, hei hamu i nga paka o te hāngi, hei tutua i runga i te whenua o ōna tipuna.	Denial- Correction	Bonding (Rhetorical Coupling)
Conclusion-Grounds Means-Purpose	Kaore; me whakapiri i to te toa whakapiri, i to te rangatira whakapiri; kia maranga te upoko ki runga, kia tu poupou, kia titiro hāngai atu he kanohi ki te kanohi. Ko te tino kai tēnei o roto i te Tiriti o Waitangi, e takakinotia nei e te hunga e kauwhau ana i ōna tikanga, a, kaore e mārama ki te wairua kei roto.	Concession- Contraexpectation	Bonding (Rhetorical Coupling)
Consequence-Condition	Tēnā koutou. Ka pai mehemea ka manawanui koutou ki te kōrero i nga take katoa o te pānui nei i runga i te ngākau mārama. Na ta koutou pononga i roto i nga tau. Apirana T Ngata (Te Punawai: No te Pukapuka, Maori Literature and History, a te Department of Anthropology o Victoria University o nga tau.)		Bonding (Rhetorical Coupling) Bonding (Coupling)

3.0 Text: A Final Word - Apirana Ngata

Genre: Arguing

Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Result-Reason Means-Purpose	There are many things I could say regarding our Maoritanga (Maori culture) but I will leave that with all of you for you know that I was the one who expended my energy so that the works of our ancestors may be retained as a possession for future generations; the Maori language; the stories of our ancestors; the songs; the war dances; the carvings; Maori housing, the maintenance of the traditions of the marae, the maintenance of the prestige and the greatness of the Maori people.	Concession- Contraexpectation Amplification (Term specification)	Bonding (Coupling)
Result-Reason	I was criticized by some Pākehā for these actions, and it was said that I was encouraging the growth of tension between the two peoples. This was not the case. Indeed, it was my intention to unite Maori and Pākehā on the basis their own cultural values.	Statement- Denial	Bonding (Coupling) Bonding (Rhetorical Coupling)
Consequence-Condition	There will no meaningful unification if one member of the union is downtrodden, left and faced with the crumbs on the table, left to gather the burnt offering from the hāngi, left as a person of low degree, in the land of his/her ancestors.		Bonding (Rhetorical Coupling)
Conclusion-Grounds Means-Purpose	This must not be so, there should be a union such as that of warriors, the way that chiefs unite; so that the head is held high, so that the stance is erect, so that face to face interaction is possible. This is an important stipulation in the Treaty of Waitangi, which is being distorted by those who are discussing its meaning and yet have no understanding of the spirit of the Treaty.	Concession- Contraexpectation	Bonding (Rhetorical Coupling) Bonding (Coupling)
Consequence-Condition	Thank you. It will be splendid if you resolutely discuss all the issues discussed here with a clear understanding. From your servant over the years, Apirana Ngata.		

5.3.4 Text segment 4 *Te Tau o ngā Kaumātua nā Timoti Karetu*

In this text, Karetu examines a question which is being asked at this time as to when a Māori elder is seen as having attained the status of a 'kaumātua' (*kua rere te patai he aha kē ia oti tēnei mea te kaumātua*). The question has arisen because kaumātua are declining in numbers (*ko te take i rere ai tērā pātai nā te mea kua kitea i roto i ētahi iwi kua kore kē tēnei momo tangata*). He argues the reality that many elders are now, not competent in *te reo Māori*, (*kaore nei e mōhio ki te reo*). He critiques the criteria for the role of kaumātua (*e kaumātua noa ana na te mea*) in view of the fact that this is now being regularly questioned by members of the younger generation (*Kua kaha te whiua o te pātai he aha tēnei mea te kaumātua... he pātai e kaha ana te pātaitia e te rangatahi.*). He states that this question be left to be addressed by iwi (*Ko tēnei pātai me waiho anō mā ngā iwi tonu e whakautu, e whakatau*).

I te āhua tonu o ēnei rā nei, *kua rere te pātai he aha kē ia oti tēnei mea te kaumātua*, a, *ko te take i rere ai tērā pātai nā te mea kua kitea i roto i ētahi iwi kua kore kē tēnei momo tangata* e kōrerotia ake nei e au. Kua eke tātou ki te reanga pakeke *kāore nei e mōhio ki te reo*, ki ngā tikanga tae atu hoki ki ngā kōrero.

E kaumātua noa ana nā te mea kua eke ki te karangatanga ahungarua nā te aha kē ia rānei? *Kua kaha te whiua o te pātai he aha tēnei mea te kaumātua* me aha rawa rānei te tangata e kaumātua ai ki te titiro a te tangata? Mēnā kua ahungarua te tangata engari e tino kūare ana ki ngā tikanga me ngā kōrero a te iwi, ka kaumātua tonu? *Ko tēnei pātai me waiho anō mā ngā iwi tonu e whakautu, e whakatau* engari *he pātai e kaha ana te pātaitia e te rangatahi.*

He Muka: Putanga 11(4) Koanga 1998)

4.0 Text: <i>Te Tau o ngā Kaumātua nā Timoti Karetu</i> (He Muka: Putanga 11(4) Koanga 1998)			
Genre: Arguing			
Logico-deductive relation	Text segment	Associative relations	Tempero-contigial relations
Reason-Result Result-Reason	I te āhua tonu o ēnei rā nei kua rere te pātai he aha kē ia oti tēnei mea te kaumātua, ā, ko te take i rere ai tērā pātai nā te mea kua kitea i roto i ētahi iwi kua kore kē tēnei momo tangata e kōrerotia ake nei e au.	Amplification (Term specification)	Bonding (Coupling)
Reason-Result	Kua eke tātou ki te reanga pakeke kāore nei e mōhio ki te reo, ki ngā tikanga tae atu hoki ki ngā kōrero. E kaumātua noa ana nā te mea kua eke ki te karangatanga ahungarua nā te aha kē ia rānei?	Contrastive Alternation	Bonding (Rhetorical Coupling)
Condition-Consequence	Kua kaha te whiua o te pātai he aha tēnei mea te kaumātua me aha rawa rānei te tangata e kaumātua ai ki te titiro a te tangata? Mēnā kua ahungarua te tangata engari e tino kūare ana ki ngā tikanga me ngā kōrero a te iwi, ka kaumātua tonu? Ko tēnei pātai me waiho anō mā ngā iwi tonu e whakautu, e whakatau engari he pātai e kaha ana te pātaitia e te rangatahi.	Amplification (Term specification) Supplementary Alternation Concession-Contraexpectation Concession-Contraexpectation	

4.0 Text: The Year of the Elderly - Timoti Karetu

Genre: Arguing

Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Reason-Result Result-Reason	With things the way they are these days, the question is being heard as to what a kaumātua (Māori elder) is and the reason for that question is that it is evident that within some tribes there are no kaumātua left.	Amplification (Term specification)	Bonding (Coupling)
Reason-Result (i.e. because of the lack of knowledge etc., the question must be asked)	<p>We have reached the stage when elders have no knowledge of the language, the customs, and even the stories.</p> <p>Is one a kaumātua because one has reached another generation, or are there some other criteria?</p> <p>The questions regularly asked by people are what, according to the view of the people, are the criteria for a kaumātua or what must a person do to be recognized as a kaumātua.</p>	<p>Contrastive Alternation</p> <p>Amplification (Term specification) Supplementary Alternation</p>	Bonding (Rhetorical Coupling)
Condition-Consequence	<p>If one has reached old age but has no knowledge about the customs, tribal stories, is one still regarded as a kaumātua?</p> <p>The question should be left for the Māori people to answer, to examine, but it is a question frequently asked by the younger generation.</p>	<p>Concession-Contraexpectation</p> <p>Concession-Contraexpectation</p>	

5.3.5 Text segment 5 *He Hē Anō Te Hē nā Timoti Karetu*

Here, Karetu argues that there is no argument about the fact that an error is an error when language usage is incorrect. (*He Hē Anō Te Hē*). He stresses the point that learners must listen to fluent speakers (*Ko tā te hunga e ako ana he whakarongo*) in order to learn, and that nothing is gained (*Ma te mamae hoki...ka aha?*) except ignorance (*ka noho tonu ko kūare tōna hoa haere*) by taking offence when language errors are corrected. He argues, furthermore, that everyone has been corrected at one time or another (*Ko wai o tātou kaore i whakatikaina mai*). He responds to claims that, correcting errors in the language of learners is belittling for the learner, with a reminder that failure to correct incorrect language use is in fact, an abuse to the language being learned (te reo Maori) (*Ko tāku nā whakautu hoki ki tēnā whiū mai i te kupu, arā, mō te takahi mana ... 'E, kei tu tūkino, kei te kōhuru koe i tōku reo.'*). He concludes by reiterating his argument that an error is an error: there is, indeed, no other explanation (*Kaore i tua atu, kaore i tua mai i tērā*).

Ko tā te hunga e ako ana he whakarongo ki tā te hunga matatau whakatakoto i te kupu, mā te whai hoki i tā te matatau ka mōhio ko te kūare, ko te pōhēhē, ko te kore mōhio.

Ko wai o tātou kāore i whakatikaina mai e tētahi e matatau kē noa atu ana i a tātou ahakoa he aha te kaupapa? Ko wai nei?

Mā te mamae hoki te whakatika mai a te tangata matatau kē noa ake i a koe *ka aha?* Ka matatau ake te mea i whakatikaina rā?

Engari mō tēnā, *ka noho tonu ko kūare tōna hoa haere* he kore i areare mai nō taringa ka tahi, he waiho mā wheke kurī noa iho e kawē ka rua, ka noho ko whakamau, ko mauāhara tonu atu rānei hei hoa ka toru, engari kia tino kī noa ake au ki te pērā mai te tangata e kore ia e matatau ki te reo ahakoa pēhea.

Ko tāku nā whakautu hoki ki tēnā whiū mai i te kupu, arā, mō te takahi mana, he kī noa atu, *'E, kei tu tūkino, kei te kōhuru koe i tōku reo.'* Ki te pīrangi koe koinei hei reo mōu, tēnā kia tika mai i a koe, ka whakarongo ki te hunga matatau me tā rātou kī mai, 'me pēnei kē, me pērā kē' rānei engari kaua e amowheke, e hūneinei noa!

Kia hoki ake nei ki te kōrero' He hē anō te hē! *'Kaore i tua atu, kaore i tua mai i tērā.*

(He Muka: Putanga 11 (3) Takurua 1998)

Text 5.0: 'He Hē Anō Te Hē' nā Timoti Karetu (He Muka: Putanga 11 (3) Takurua 1998)			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Conclusion- Grounds Means- Result	Ko tā te hunga e ako ana he whakarongo ki tā te hunga matatau whakatakoto i te kupu, mā te whai hoki i tā te matatau ka mōhio ko te kūare, ko te pōhēhē, ko te kore mōhio.		Bonding (Coupling)
Result- Reason (IMPLIED)	Ko wai o tātou kāore i whakatikaina mai e tētahi e matatau kē noa atu ana i a tātou ahakoa he aha te kaupapa? Ko wai nei? Mā te mamae hoki te whakatika mai a te tangata matatau kē noa ake i a koe ka aha? Ka matatau ake te mea i whakatikaina rā?	Denial- Correction (IMPLIED)	Bonding (Coupling)
Condition- Consequence	Engari mō tēnā, ka noho tonu ko kūare tōna hoa haere he kore i areare mai nō taringa ka tāhi, he waiho mā wheke kurī noa iho e kawē ka rua, ka noho ko whakamau, ko mauāhara tonu atu rānei hei hoa ka toru, engari kia tino kī noa ake au ki te pērā mai te tangata e kore ia e matatau ki te reo ahakoa pēhea.		Chronological Sequence
Conclusion- Grounds	Ko tāku nā whakautu hoki ki tēnā whiu mai i te kupu, arā, mō te takahi mana, he kī noa atu, 'E, kei tu tūkinō, kei te kōhuru koe i tōku reo.' Ki te pīrangī koe koinei hei reo mōu, tēnā kia tika mai i a koe, ka whakarongo ki te hunga matatau me tā rātou kī mai, 'me pēnei kē, me pērā kē' rānei engari kaua e amowheke, e hūneinei noa!	Amplification (Term specification)	Bonding (Coupling)
Condition- Consequence		Statement-Exemplification	Bonding (Coupling)
	Kia hoki ake nei ki te kōrero 'He hē anō te hē!' Kāore i tua atu, kāore i tua mai i tērā!	Supplementary Alternation	

Text 5.0: 'Wrong is Wrong' - Timoti Karetu			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
<p>Conclusion- Grounds Means- Result</p> <p>Result- (taking offence) Reason (being corrected) (IMPLIED) Condition- (i.e. if you don't pay attention to correction) Consequence (i.e. you will not improve) (IMPLIED)</p> <p>Conclusion- Grounds</p> <p>Condition- Consequence</p>	<p>For those who are learning the language, there is a need to listen to the way in which fluent speakers structure their language because it is by following fluent speakers that those who are less fluent, those who are unsure, those who do not know, will learn.</p> <p>Who is there among us who has not been corrected by someone more competent, no matter what the topic? Who? What purpose is served by taking offence at being corrected by someone more fluent than you? Will the person who was corrected become more competent?</p> <p>Of course not, ignorance will continue to be his companion, because the ears did not pay attention in the first instance, because ignorance will still be the guide in the second instance, grievance or ill-feeling will be a companion in the third instance but I must make it clear that if a person behaves in this way, he/she will never become fluent no matter what.</p> <p>My own response to the accusation of the undermining of esteem is to say, 'You are treating my language badly, you are killing my language'. If you wish to have this as your language, make sure it is correct, listen to those who are fluent and their suggestions 'It is said like this, or it is said like that', but don't become fretful, don't become angry.</p> <p>To return to the statement, 'Wrong is wrong!' Nothing more, nothing less.</p>	<p>Denial- (i.e. there is no reason for taking offence) Correction (because more competence results if corrected) (IMPLIED)</p> <p>Amplification (Term specification)</p> <p>Statement- Exemplification</p> <p>Supplementary Alternation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Chronological Sequence</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>

5.3.6 Text segment 6 *Te Mātauranga Māori* nā Timoti Karetu

The author uses rhetorical questions in this extract to alert readers to the many issues pertaining to the definition of Māori Education (*Mātauranga Māori*) and to the many and varied perspectives on these issues. He outlines many of these issues questioning whether the focus should be on ancient or on modern Māori? (*Ko te mātauranga e pā ana ki te ao Māori? ...tēhea ao Māori?*). Should it be on the many aspects of ancient Māori world (*Tō nehe*), the Māori world of today (*tō nāianeī rānei?*), the world of Māori youth, (*Kua kaha nei te aro o te pūhou, o te mātātahi ki tōna ao me ana tikanga koirā anō pea tētahi wāhanga o te mātauranga Māori?*), or indeed on Māori gender issues (*Te wāhi ki te tāne, ki te wahine*) and their impact on Māori traditions.

Tēnā, kia tīkina atu te kōrero kua takoto ka āhua whaiwhai haere ai me kore noa iho nei e tūpono ka puta tētahi punua māramatanga nei. ***Ko te mātauranga e pā ana ki te ao Māori?***

Kāore e kore ka tere tonu te kapo atu a ōna whakaputa mōhio ka pātai, ***tēhea ao Māori? Tō nehe, tō nāianeī rānei?*** Inā ko tō nehe ko ēhea āhuetanga? Ko ngā karakia? Ko ngā waiata? Ko te noho? Ko ngā whāinga kia ea te toto i maringi? Ko ngā kōrero atua? Ko te whakapapa? Ko te aha, ko te aha, ko te katoa kē rānei o ēnei i runga ake nei?

Inā ko tō nāianeī ao ko ēhea āhuetanga? Ko te noho i ngā tāone me ngā take i oti kē mai ki reira noho mai ai? Ko te kaha o te taka ki te hē me te pātai he aha i pērā ai? Te kaha o te ao Māori ki te kai paipa, kai aha noa iho, kai aha noa iho me te whai i ngā take i pērā ai? Te whakamomori, te patu wāhine me te tūkino tamariki ngā take anō hoki i takahia ai tērā o ngā huarahi?

Kua kaha nei te aro o te pūhou, o te mātātahi ki tōna ao me ana tikanga koirā anō pea tētahi wāhanga o te mātauranga Māori?

Te wāhi ki te tāne, ki te wahine i roto i ngā tikanga ināhoki e kī ana ētahi kei te takahia te tikanga.

(He Muka: Putanga 11 (1) Raumati 1998)

Text 6.0 : *Te Mātauranga Māori nā Timoti Karetu* (He Muka: Putanga 11(1) Raumati 1998)

Genre: Arguing

Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Means-Purpose	Tēnā, kia tīkina atu te kōrero kua takoto ka āhua whaiwhai haere ai me kore noa iho nei e tūpono ka puta tētahi punua māramatanga nei.	Amplification (Term specification)	Bonding (Coupling)
Condition-Consequence (IMPLIED) Condition-Consequence	Ko te mātauranga e pā ana ki te ao Māori? Kāore e kore ka tere tonu te kapo atu a ōna whakaputa mōhio ka pātai, tēhea ao Māori? Tō nehe, tō nāianeī rānei? Inā ko tō nāianeī ao ko ēhea āhuetanga? Ko te noho i ngā tāone me ngā take i oti kē mai ki reira noho mai ai? Ko te kaha o te taka ki te hē me te pātai he aha i pērā ai? Te kaha o te ao Māori ki te kai paipa, kai aha noa iho, kai aha noa iho me te whai i ngā take i pērā ai? Te whakamomori, te patu wāhine me te tūkino tamariki ngā take anō hoki i takahia ai tērā o ngā huarahi?	Amplification (Term specification) Contrastive Alternation	
Grounds-Conclusion	Kua kaha nei te aro o te pūhou, o te mātātahi ki tōna ao me ana tikanga koirā anō pea tētahi wāhanga o te mātauranga Māori?	Supplementary Alternation	
Conclusion-Grounds	Te wāhi ki te tāne, ki te wahine i roto i ngā tikanga ināhoki e kī ana ētahi kei te takahia te tikanga. Ma te mātauranga e kore ai e takahi, ka kaha kē atu rānei te takahi?	Contrastive Alternation	

Text 6.0: Māori Education - Timoti Karetu			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Means-Purpose	So then let's turn to the ideas that have been set down and pursue these in the event that a little bit of clarity may emerge.	Amplification (Term specification)	Bonding (Coupling)
Condition (If we ask X) Consequence (IMPLIED)	Is Māori education that which relates to the Māori world? Undoubtedly, some will be quick to ask which world of the Māori? Ancient Māori, or the Māori world of today?	Amplification (Term specification) Contrastive Alternation	
Condition-Consequence	If it were to be the Māori, of today, which aspects should be covered? Living in the cities and the issues of why this is so? Falling on troubled times and the reasons why? The fact that too many Māori smoke too much, smoke other things, and the question of why this is so? The incidence of suicides, the physical abuse of women, the abuse of children and why this is so are also issues that occur in this context.	Supplementary Alternation	
Grounds-Conclusion	Our young people, our youth today focus firmly on their kind of world, so perhaps that could be another aspect of Māori education.		
Conclusion-Grounds	There is the role of men and of women within the culture, for it has been suggested by some that these roles are being respected. Will education stop this disrespect, or will it make matters worse?	Contrastive Alternation	

5.4 An initial view of the semantic relational analysis of text segments belonging to the genre *arguing*

Table 5.1 following provides an overview of the semantic relations (by cognitive process type) in all of the text segments belonging to the *arguing* genre.

Table 5.1: Cognitive process types in the six text segments representing the genre of arguing

Text segment	Logico-deductive relations	Associative relations	Tempero-contigual relations
1	4	1	
2	7	2	4
3	7	5	6
4	4	5	2
5	9	4	5
6	5	5	1
All text segments	36	22	18

A more detailed break-down of the relations (in terms of cognitive process types and specific relations) is provided in *Table 5.2* following:

Table 5.2: Cognitive process types and semantic relations in the six text segments representing the genre of *arguing*

Logico-deductive relations	Reason-Result	Grounds-Conclusion	Means-Purpose	Condition-Consequence	Means-Result		
Text segment 1	2	2					
Text segment 2	5	1	1				
Text segment 3	2	1	2	2			
Text segment 4	3			1			
Text segment 5	3	2		3	1		
Text segment 6		2	1	2			
All text segments	15	8	4	8	1		
Associative relations	Concession-Contradiction-Expectation	Amplification (Term specification)	Statement-Denial	Denial-Correction	Contrastive Alternation	Supplementary Alternation	Statement-Exemplification
Text segment 1	1						
Text segment 2		2					
Text segment 3	2		1	1			
Text segment 4	2	2			1	1	
Text segment 5		1		1		1	1
Text segment 6		2			2	2	
All text segments	5	7	1	2	3	4	1
Tempero-contigial relations	Bonding (Coupling)	Bonding (Rhetorical Coupling)	Chronological Sequence				
Text segment 1							
Text segment 2	2	2					
Text segment 3	3	3					
Text segment 4	1	1					
Text segment 5	4		1				
Text segment 6							
All text segments	10	6	1				

We now have an overview of the text segments in terms of the actual semantic relations that occur. One thing that emerges clearly from the analysis of the six text segments belonging to the genre *arguing* is the preponderance of semantic relations of the *logico-deductive* type:

- 36 *logico-deductive relations* (47%) ;
- 23 *associative relations* (30%); and
- 17 *tempero-contigual relations* (23%).

Table 5.3: Specific semantic relations as a percentage of cognitive process types and of all relations) – arguing text segments²⁵

Relation	Type	% of type	% of total number of relations
Reason-Result	Logico-deductive	41%	20%
Grounds-Conclusion	Logico-deductive	22%	10.5%
Reason-Result & Grounds-Conclusion combined	Logico-deductive	64%	30%
Condition-Consequence	Logico-deductive	22%	10.5%
Concession-Contraexpectation	Associative	21.7%	6.6%
Amplification	Associative	30%	9%
Supplementary Alternation	Associative	17%	5.3%
Bonding (Coupling)	Tempero-contigual	59%	13%
Bonding (Rhetorical Coupling)	Tempero-contigual	35%	8%

What is also interesting is that all of these text segments have an overall structure of Problem-Solution (response to problem).

²⁵ Note that relations that occur fewer than 4 times overall are not listed in this Table, although they are included in the total number for the purpose of calculating overall percentages.

5.5 The Genre of Explaining: Analysis of Text Segments

5.5.1 Text segment 1 *Te Ture, Tōna Hanganga, Ōna Whakahaerenga nā Apirana Ngata*

Here, Apirana Ngata explains to the Māori people how and why laws were constructed in different societies (*I roto i nga iwi katoa o te ao tērā tētahi rōpū tētahi tangata, tētahi huihuinga tangata rānei e mana ana ki te whakatakoto i tētahi tikanga*) and where the centres of power lay within these different societies. For example, in some societies power lay with the king, in others with the church (*Ki ētahi iwi ko te Kīngi te mana, ki ētahi ko te Hāhi*). Ngata also explains the consequences of the breaking of laws, using as an example the implementation of the law in ancient Māori society, (*Ki te Maori, ko te rangatira te mana whakatakoto tikanga. I rongo tōna iwi ki tōna reo, a, ina takahia*). He also explains the fact that irrespective of the society, one individual or a group of individuals is given the power for the establishment of the law within that society (*he tikanga na tētahi tangata whaimana, ... i te iwi.*).

He Whakamārama: Te āhua o te waihanga i nga ture. The Editors

E tino mārama ai te iwi Maori ki ēnei take, me tīmata mai nga whakamārama i te kaupapa o nga rōpū whaimana ki te hanga i nga ture.

I roto i nga iwi katoa o te ao, mai onāmata, tērā tētahi rōpū, tētahi tangata, tētahi huihuinga tangata rānei, e mana ana ki te whakatakoto i tētahi tikanga, hei whakarite i te noho a te iwi, hei whakatau i nga raruraru, hei whiu i nga hē. Ko te tohu tēnei o te mana o te tikanga, ko te whiwhi o te rōpū, o te tangata whakatakoto tikanga rānei i te mana whiu inā takahia taua tikanga.

Ki ētahi iwi ko te Kīngi te mana, ki ētahi ko te Hāhi, ki ētahi ko te huihuinga rangatira, ki ētahi ko te huihuinga o nga māngai o te iwi. Kei raro i a rātou, e rongo ana ki a ratou whakahau, ko nga rōpū ringa kaha, hoia, pirihihi, ērā atu rōpū e kaha ana ki te whakatutuki i te mana o te ture.

Ki te Maori, ko te rangatira te mana whakatakoto tikanga. I rongo tōna iwi ki tōna reo, a, ina takahia taua kupu ka whakatoro tōna ringa kaha ki te patu, ki te muru, ki te raupatu, ki te whakahaere i ērā atu tikanga e kitea ai te mana o tana kupu.

Na ka mārama tātau, ko tēnei mea ko te ture, *he tikanga na tētahi tangata whaimana, na tētahi rōpū whaimana rānei i whakatakoto, hei mea whaimana ki waenganui i te iwi.*

(Kaa & Kaa 1996: 113)

Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigial relations
Purpose-Means	He Whakamārama: Te āhua o te waihanga i nga ture. The Editors E tino mārama ai te iwi Maori ki ēnei take, me tīmata mai nga whakamārama i te kaupapa o nga rōpū whaimana ki te hanga i nga ture.	Amplification (Term specification) Statement-Exemplification Supplementary Alternation	
Means-Purpose	I roto i nga iwi katoa o te ao, mai onāmata, tērā tētahi rōpū, tētahi tangata, tētahi huihuinga tāngata rānei, e mana ana ki te whakatakoto i tētahi tikanga, hei whakarite i te noho a te iwi, hei whakatau i nga raruraru, hei whiu i nga hē. Ko te tohu tēnei o te mana o te tikanga, ko te whiwhi o te rōpū, o te tangata whakatakoto tikanga rānei i te mana whiui na takahia taua tikanga.	Supplementary Alternation Statement-	Bonding (Coupling)
Consequence-Condition	Ki ētahi iwi ko te Kīngi te mana, ki ētahi ko te Hāhi, ki ētahi ko te huihuinga rangatira, ki ētahi ko te huihuinga o nga māngai o te iwi.	Exemplification Supplementary Alternation	Bonding (Coupling)
Reason-Result Condition-Consequence	Kei raro i a rātau, e rongō ana ki a rātau whakahau, ko nga rōpū ringa kaha, hoia, pirihihi, ērā atu rōpū e kaha ana ki te whakatutuki i te mana o te ture. Ki te Maori, ko te rangatira te mana whakatakoto tikanga. I rongō tōna iwi ki tōna reo, a, ina takahia taua kupu ka whakatoro tōna ringa kaha ki te patu, ki te muru, ki te raupatu, ki te whakahaere i ērā atu tikanga e kitea ai te mana o tana kupu.	Statement-Exemplification Supplementary Alternation	Bonding (Rhetorical Coupling)
Means-Purpose Grounds-Conclusion	Na ka mārama tātau, ko tēnei mea ko te ture he tikanga na tētahi tangata whaimana, na tētahi rōpū whaimana rānei i whakatakoto, hei mea whaimana ki waenganui i te iwi.	Supplementary Alternation	

Text 1.0: The Law, Its Structure, Its Execution - Apirana Ngata			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Purpose-Means	An explanation: The ways in which laws are constructed. The Editors		
Means-Purpose	<p>So that the Maori people understand these matters, the explanations should begin with a discussion about those who have the power to construct these laws.</p> <p>Throughout history, and throughout the world, there have been groups of people, a specific person, or some group that comes together with the power to establish laws for society, to settle problems, to administer punishment for wrongdoings.</p>	<p>Amplification (Term specification) Statement-Exemplification</p> <p>Supplementary Alternation</p>	Bonding (Coupling)
Consequence-Condition	<p>This symbolised the rule of law, and the power of the group, or the power of that specific person is clear, if the law was broken.</p> <p>In some societies, the power lies with the King, in others with the Parish, for some with a gathering of chiefs, and for others a gathering of tribal representatives with the right to speak for that tribe.</p>	<p>Supplementary Alternation</p> <p>Supplementary Alternation</p>	
Reason-Result	<p>Next in line of descent of power, listening to their decisions, are the groups with lawful powers such as soldiers, policemen, or any other groups who are able to enforce the power of the law.</p> <p>To the Maori, the chief had the authority to establish the law. His people listened to his decisions and if that word was not respected, his authority gave him the power to kill, to plunder, to conquer, to carry out such acts so as to demonstrate the power of his word.</p>	<p>Statement-Exemplification Supplementary Alternation</p>	Bonding (Coupling)
Condition-Consequence			Bonding (Rhetorical coupling)
Means-Purpose	<p>So it is clear to us that the law is established by a specific person, or by some group in positions of power to symbolize the authority within that society.</p>	Supplementary Alternation	
Grounds-Conclusion			

5.5.2 Text segment 2 *Te Marae o te Maori-Maoritanga nā Apirana Ngata*

The arrival of Christianity in New Zealand and in the Pacific region is explained in the first paragraph of the following extract (*ko te whakapono tēnei i mauria mai e te Pākeha*). Also explained are the religious beliefs of early Māori before the advent of Christianity (*I pērā hoki te Maori onamata, i tōna hangainga ki ōna pūtake*), and how and why these beliefs became to be widely known. Ngata outlines the two types of Māori beliefs (*Ko ngā kōrero mo nga whakatakotoranga me nga tikanga Maori e rua ōna āhua*) On the one hand, there was knowledge taught and kept strictly within the context of the whare wānanga (*I hunaia mai i reira i te tini o te tangata*) including the teachings about Io. On the other hand, there was the type of knowledge which was available to all. Ngata also explains that skilled teachers (*tohunga*) played a special role in the teachings of Io (*Ma te tino tohunga anake e whakahua tēnei ingoa*).

Tērā atu nga kaupapa kōrero a ētahi atu iwi, engari *ko te whakapono tēnei i mauria mai e te Pākeha* ki waenganui i nga Maori o Aotearoa nei, āpiti atu ki nga moutere o te Moana Nui a Kiwa. Ahakoa ra he maha nga hāhi na rātou i mou mai tēnei whakapono, he reo kotahi tonu to rātou, he ririki nei nga rerekētanga, ko te mea i tāia ko te paipera, ka whakamaoritia ki nga reo katoa o nga iwi Maori. *I pērā hoki te Maori onamata, i tōna hangainga ki ōna pūtake*, i tōna tipunga mai rānei i a nehe ra. *Ko nga kōrero mo nga whakatakotoranga me nga tikanga a te Maori, e rua ōna āhua*. Ko nga kōrero i ahu mai waho i nga whare wānanga, ko nga kōrero hoki i takea mai i roto tonu i aua whare. Ko nga whakaakona tapu, i taiepatia atu ki roto i nga whare wānanga. *I hunaia i reira mai i te tini o te tangata ko te kōrero mo Io*. Otira na te Pākeha i hopu haere nga kōrero a nga kaumātua, ka pa te kaupapa o Io, ka whakatūria ko ia te Atua tino tapu o te iwi Maori i ōna mata. *Ma te tino tohunga anake e whakahua tēnei ingoa* i nga wāhanga noa, i nga wā e rite ana. Ahakoa ra he kaupapa ngaro, tērā tonu te takoto whānui i roto i nga whare wānanga, i te Taitokerau, i te Tairāwhiti, a, i etehi wāhi atu o te Taihauāuru.

(Kaa & Kaa 1995: 307-308)

Text 2.0: <i>Te Marae o te Maori-Maoritanga na Apirana Ngata</i> (Kaa & Kaa, 1995: 307-308)			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigial relations
Reason-Result	Tērā atu nga kaupapa kōrero a ētahi atu iwi, engari ko te whakapono tēnei i mauria mai e te Pākeha ki waenganui i nga Maori o Aotearoa nei, āpiti atu ki nga moutere o te Moana Nui ā Kiwa.	Concession- Contraexpectation	
	Ahakoia ra he maha nga hāhi na rātou i mou mai tēnei whakapono, he reo kotahi tonu to rātou, he ririki nei nga rerekētanga, ko te mea i tāia ko te paipera, ka whakamaoritia ki nga reo katoa o nga iwi Maori. I pērā hoki te Maori onamata, i tōna hangainga ki ōna pūtaka, i tōna tipunga mai rānei i a nehe ra.	Concession- Contraexpectation Statement- Exception Comparative Similarity Amplification (Term specification)	Bonding (Coupling)
	Ko nga kōrero mo nga whakatakotoranga me nga tikanga a te Maori, e rua ōna āhua. Ko nga kōrero i ahu mai waho i nga whare wānanga, ko nga kōrero hoki i takea mai i roto tonu i aua whare.	Amplification (Term specification) Simple Contrast	Bonding (Coupling)
	Ahakoia ko aua kōrero ra ano i haere mai ano i nga whare nei, i tukuna ēnei kia kohia e te mutu tangata. Ka marea he mea ano, ehara i te tapu.	Concession- Contraexpectation	Bonding (Coupling)
	Ko nga whakaakona tapu i taiepatia atu ki roto i nga whare wānanga. I hunaia i reira mai i te tini o te tangata ko te kōrero mo Io. Otira na te Pākeha i hopu haere nga kōrero a nga kaumātua, ka pa te kaupapa o Io, ka whakatūria ko ia te Atua tino tapu o te iwi Maori i ōna mata.	Simple Contrast Paraphrase Amplification (Term specification)	Bonding (Rhetorical Coupling) Bonding (Rhetorical Coupling) Bonding (Coupling)
	Ma te tino tohunga anake e whakahua tēnei ingoa i nga wāhanga noa, i nga wā e rite ana.		
	Ahakoia ra he kaupapa ngaro, tērā tonu te takoto whānui i roto i nga whare wānanga, i te Taitokerau, i te Tairāwhiti, a, i ētahi wāhi atu o te Taihauāuru.	Concession- Contraexpectation	Bonding (Coupling)

Text 2.0: The Marae of the Māori People - Apirana Ngata			
Genre/s: Explaining			
Logico-deductive relations	Text	Associative relations	Temporo-contigual relations
Reason-Result	There are many other explanations held by other peoples but this is the faith brought by the Pākeha to the Maori of New Zealand and to the Islands of the Pacific.	Concession- Contraexpectation	
	Although this faith was brought by many denominations, their message was the same, there were a few slight variations, the Bible was the printed word and was translated into the languages of all the indigenous peoples. Ancient Maori had a similar belief about their creation, about their origins, and about their evolution in ancient times.	Concession- Contraexpectation Statement- Exception Comparative Similarity Amplification (Term specification)	Bonding (Coupling)
	These beliefs and the customs of the Maori came from two sources. There was the knowledge that came from outside the Whare Wānanga (The Higher Schools of Learning) and the knowledge that originated from inside the Whare Wānanga.	Amplification (Term specification) Simple Contrast	Bonding (Coupling)
	Although the teachings from the various Whare Wānanga were similar, these were made available to anyone. They became common knowledge and were not regarded as sacred.	Concession- Contraexpectation Simple Contrast	Bonding (Coupling)
	The sacred teachings were kept secret within the school of learning. The teachings of Io were concealed there from the majority of people. Indeed, it was the Pākeha who acquired the stories of the elders that touched on the matter of Io, the most sacred of gods to the Maori of old.	Paraphrase Amplification (Term specification)	Bonding (Rhetorical Coupling) Bonding (Rhetorical Coupling)
	Only a tohunga (priest) could refer to him and only in the right places and at the right times.		Bonding (Coupling)
	Although this was restricted knowledge, it may have been readily evident in the Whare Wānanga in Te Taitokerau (Northern tribes) and Te Taihauāuru (Western Tribes).	Concession- Contraexpectation	Bonding (Coupling)

5.5.3 Text segment 3 *Te Pāremata-Te Wāhi Pa mai ki te Iwi Māori nā Apirana Ngata*

Here, Apirana Ngata explains the establishment of the governance of Queen Victoria over New Zealand as a result of the signing of the Treaty of Waitangi (*kua taka te mana. . . ki a Kuini Wikitoria . . . i raro i te Tiriti o Waitangi. Na, ka tau nei te mana, arā, te Kāwanatanga o te Kuini ki runga ki ēnei motu, ka tīmata te Pākeha ki te hanga*).

Major developments which occurred in 1865, (*No te tau 1865 ka hangaia te ture*) are also outlined including the initial entry of Māori into Parliament (*kia uru he mema motuhake mo te iwi Māori ki roto ki te Pāremata*). Seats were also made available on the Governor's Executive Council. (*I whakaritea ano hoki kia āhei te Kāwana ki te karanga i ētahi Maori...ki tāna Kaunihera...mo te taha Maori.*).

I muri tata iho o te whakaotinga o te Tiriti o Waitangi, arā, i te 21 o nga ra o Mei 1849, ka puta te pānui (Proclamation) a Kāpene Hopihona i tuhia ki Pēwhairangi, e whakaatu ana 'ki nga tāngata katoa *kua taka te mana me te rangatiratanga o Aotearoa ki a Kuini Wikitōria me ana uri mo ake tonu atu i raro i te Tiriti o Waitangi*. Kaore tēnei i pa ki te Waipounamu, ki nga motu rānei e piri ana ki tērā motu. Ehara i te Tiriti ēnā i whakataka ki raro ki te mana o Ingarangi, engari i kiia he whenua kite hou ērā, a, uhia ana taua mana ki runga.

Na, ka tau nei te mana, arā, te Kāwanatanga o te Kuini ki runga ki ēnei motu, ka tīmata te Pākeha ki te hanga tinana, e kitea ai te kaupupuri, te kaiwhakahaere, te kaiwhakaū i taua mana.

No te tau 1865 ka hangaia te ture kia uru he mema motuhake mo te iwi Maori ki roto ki te Pāremata, kia tokowhā, kia tokotoru mo Aotearoa, kia kotahi mo te Waipounamu, ma nga Maori o ia takiwa, o ia takiwa e pooti. I whakaritea ano hoki kia āhei te Kāwana ki te karanga, a, ki te whakatū i ētahi Maori hei mema mo te Whare Ariki.

I whakaritea ano hoki kia āhei te Kāwana ki te karanga i ētahi Maori, kua e maha atu i te tokorua ki roto *ki tāna Kaunihera (Executive Council)* hei āhua mo te iwi Maori, hāunga ia te tūnga Minita *mo te taha Maori*.

(Kaa & Kaa 1996: 101-102)

Text 3.0: *Te Pāremata Te Wāhi Pa mai ki te Iwi Maori nā Apirana Ngata* (Kaa & Kaa, 1996:101-102)

Genre: Explaining

Logico-deductive relations	Text segment	Associative relations	Tempero-contigial relations
Means-Purpose	I muri tata iho o te whakaotinga o te Tiriti o Waitangi, arā, i te 21 o nga ra o Mei 1849, ka puta te pānui (Proclamation) a Kāpene Hopihona i tuhia ki Pēwhairangi, e whakaatu ana ‘ki nga tāngata katoa kua taka te mana me te rangatiratanga o Aotearoa ki a Kuini Wikitōria me ana uri mo ake tonu atu’ i raro i te Tiriti o Waitangi. Kaore tēnei i pa ki te Waipounamu, ki nga motu rānei e piri ana ki tērā motu.	Concession- Contraexpectation	Chronological Sequence Bonding (Coupling)
	Ehara i te Tiriti ēnā i whakataka ki raro ki te mana o Ingarangi, engari i kiia he whenua kite hou ērā, a uhia ana taua mana ki runga. Na, ka tau nei te mana, arā, te Kāwanatanga o te Kuini ki runga ki tēnei motu, ka tīmata te Pākeha ki te hanga tinana, e kitea ai te kaipupuri, te kaiwhakahaere, te kaiwhakaū i taua mana.	Denial- Correction	Bonding (Coupling)
	No te tau 1865 ka hangaia te ture kia uru he mema motuhake mo te iwi Maori ki roto ki te Pāremata, kia tokowhā, kia tokotoru mo Aotearoa, kia kotahi mo te Waipounamu, ma nga Maori o ia takiwa, o ia takiwa e pooti. I whakaritea ano hoki kia āhei te Kāwana ki te karanga, a, ki te whakatū i ētahi Maori hei mema mo te Whare Ariki.	Amplification (Term specification)	Chronological Sequence Bonding (Coupling) Bonding (Coupling)
	I whakaritea ano hoki kia āhei te Kāwana ki te karanga i ētahi Maori, kaua e maha atu I te tokorua ki roto ki tāna Kaunihera (Executive Council) hei āhua mo te iwi Maori, hāunga ia te tūnga Minita te taha Maori.		Bonding (Coupling)
Means-Purpose			Bonding (Rhetorical Coupling)

Text 3.0: Parliament: The Involvement of the Maori People - Apirana Ngata			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Means-Purpose	Immediately following the settlement of the Treaty of Waitangi, that is, on the 21 May 1849, a proclamation was made by Captain Hobson at Pehairangi notifying all persons that 'the authority over New Zealand was now permanently under the control of Queen Victoria and her descendents under the Treaty of Waitangi'. This did not include the South Island or islands adjacent to the South Island.	Concession- Contraexpectation	Chronological Sequence Bonding (Coupling)
	It was not the Treaty of Waitangi that brought these islands under the authority of England, but they were instead, declared to be new lands and the authority imposed on them. That authority, that is, the government of the Queen, was set, after which the Pākeha began to establish structures so that the controlling body, the organisers, the enforcers of that authority were evident.	Denial- Correction Amplification (Term specification)	Bonding (Coupling) Chronological Sequence Bonding (Coupling)
	In 1865, a law was established to authorize the election of four separate Maori members of Parliament, three for the North Island and one for the South Island, to be voted by the Maori people from the various regions. It was determined that the Governor would be able to select and approve other Maori, as members of the House of Lords.		Bonding (Coupling) Bonding (Coupling)
	It was also agreed that the Governor would be able to select additional Maori members, no more than two, for the Executive Council representatives for the Maori people over and above the position of Minister for Maori.		Bonding (Coupling) Bonding (Rhetorical Coupling)

5.5.4 Text segment 4 - *Te 'Whakataetae Whakaipoipo' a ngā Toa nā Timoti Karetu*

In this extract, the mating ritual of the kākāpō is explained, as is the fact that the kākāpō is one of the few types of bird (*Ko te Kākāpō tētahi... ka whakahaere i tētahi momo whakataetae...whakaipoipo.*) involved in this particular type of ritual. Some of the routines followed by the male of the species during the mating season for the express purpose of attracting a female are outlined, from the preparation of their ridges (*Ka whiriwhiri ētahi toa...i tētahi parehua, i tētahi kehokeho rānei*) to the time, around the months of June and July (*Mai i te marama o Hakihea ki te marama o Poutu-te-rangi*), when their cries, (*ka rangona ai o rātou reo*) are compared by the writer with the sound of a fog horn, (*he momo nguru, engari he tata ake pea i te haona kaipuke*). The sequences of stances taken by these male birds while they execute these cries are clearly outlined (*Ka pao noa ngā karu, ā, ka whakamakoha i tana poho kia nui ake ai tōna āhua.*).

Ko te kākāpō tētahi o ētahi momo manu ruarua nei ka whakahaere i tētahi momo whakataetae i te wā o te whakaipoipo.

Ka whiriwhiri ētahi toa maha tonu i tētahi parehua, i tētahi kehokeho rānei mō rātou. Kātahi ka whakarake tēna me tēna i tōna wāhi noho, me te keri mai i tētahi momo pārua mōna i te oneone.

Ka hangaia ano ētahi ara hīkoi atu ki tana pārua. Arā anō ana hoa whakataetae e mahi ana i o rātou ake pārua ki ōna taha. Tēra pea ka kapi tētahi wāhi āhua 200 mita nei te whānui i ēnei mahi whakarite a ngā toa Kiia ai te wāhi nei he 'lek', mai i te kupu o Huitene mō te 'tākaro'.

Kātahi ka tīmata ta rātou whakataetae tahi hei whakawai i ngā uha.

Mai i te marama o Hakihea ki te marama o Poutu-te-rangi, ka rangona ai o rātou reo-he momo nguru, engari he tata ake pea i te haona kaipuke, ā, ka tāoro atu tēnei tangi rerekē ki te nuku o te whenua.

Ka āhua riro te hinengaro o te manu nei i tana mahi. ***Ka pao noa ngā karu, ā, ka whakamakoha i tana poho kia nui ake ai tōna āhua.*** Kātahi ka tuohu te māhunga, me te whakaputa i tana reo tāwhiri rerekē nei.

Na te āhua tonu o tana tinana me te āhua anō o te pārua, ka paoro te 'pahū' ki ngā hau e whā.

© Te Papa Tongarewa (He Muka:Putanga 11 (4) Koanga 1998)

Text 4.0 : Te ‘Whakataetae Whakaipoipo’ a ngā Toa nā Timoti Karetu (He Muka:Putanga 11 (4) Koanga 1998)

Genre: Explaining

Logico-deductive relations	Text segment	Associative relations	Tempero-contigial relations
Means-Purpose	Ko te kākāpō tētahi o ētahi momo manu ruarua nei ka whakahaere i tētahi momo whakataetae i te wā o te whakaipoipo .	Amplification (Term specification) Supplementary Alternation	Bonding (Coupling)
	Ka whiriwhiri ētahi toa maha tonu i tētahi parehua, i tētahi kehokeho rānei mō rātou. Kātahi ka whakarake tēna me tēna i tōna wāhi noho, me te keri mai i tētahi momo pārua mōna i te oneone. Ka hangaia ano ētahi ara hīkoi atu ki tana pārua.		Chronological Sequence Chronological Sequence Bonding (Coupling) Temporal Overlap
	Arā anō ana hoa whakataetae e mahi ana i o rātou ake pārua ki ōna taha. Tēra pea ka kapi tētahi wāhi āhua 200 mita nei te whānui i ēnei mahi whakarite a ngā toa. Kiia ai te wāhi nei he ‘lek’, mai i te kupu o Huitene mō te ‘tākaro’ .		Bonding (Coupling) Bonding (Coupling)
	Kātahi ka tīmata ta rātou whakataetae tahi hei whakawai i ngā uha. Mai i te marama o Hakihea ki te marama o Poutu-te-rangi, ka rangona ai o rātou reo-he momo nguru, engari he tata ake pea i te haona kaipuke, ā, ka tāoro atu tēnei tangi rerekē ki te nuku o te whenua.		Chronological Sequence Bonding (Coupling) Bonding (Rhetorical Coupling) Bonding (Coupling)
Means-Purpose	Ka āhua riro te hinengaro o te manu nei i tana mahi. Ka pao noa ngā karu, ā, ka whakamakoha i tana poho kia nui ake ai tōna āhua. Kātahi ka tuohu te māhunga, me te whakaputa i tana reo tāwhiri rerekē nei.	Comparative Similarity Comparative Similarity	Chronological Sequence Bonding (Coupling) Bonding (Coupling) Bonding (Coupling) Chronological Sequence
Reason-Result	Na te āhua tonu o tana tinana me te āhua anō o te pārua, ka paoro te ‘pahū’ ki ngā hau e whā.		
	© Te Papa Tongarewa		

Text 4.0: The 'Mating Competition' by the males - Timoti Karetu			
Genre/s: Explaining			
Logico-deductive relations	Text	Associative relations	Tempero-contigual relations
Means-Purpose	The kākāpō is one of the few species of birds which involves itself in a competition during the courtship period.	Amplification (Term specification) Supplementary Alternation	Bonding (Coupling)
	A large number of the male birds select a ridge or a hilltop and proceed to make bare the places where they will sit and then they dig a hollow in the ground. The male bird also prepares other paths leading to his hollow. Meanwhile his competitors are preparing their hollows all around him.		Chronological Sequence Chronological Sequence Bonding (Coupling) Temporal Overlap Bonding (Coupling)
	This area being prepared by the male birds could cover an area of up to 200 metres. This area is referred to as a 'lek' from the Swedish word for 'sport'.		Bonding (Coupling)
	They soon begin to compete to entice the females. Their voices, which sound like a type of groan but even more like a ship's horn, are heard between December and March, and this different sound spreads ver the extent of the land.	Comparative Similarity Comparative Similarity	Chronological Sequence Bonding (Coupling) Bonding (Rhetorical Coupling) Bonding (Coupling)
Means Purpose	This bird becomes engrossed in his work. His eyes stare vacantly and he expands his chest to boost his size. He then lowers his head and emits his somewhat unusual voice of welcome.		Chronological Sequence Bonding (Coupling) Bonding (Coupling) Chronological Sequence
Reason-Result	Because of his stance and also the formation of his hollow, the sound explodes to the four winds.		

5.5.5 Text segment 5 *Nō Wai Kē Ia Te Reo Nei? Nā Timoti Karetu*

Outlined here is the decline in the numbers of fluent Māori speakers. From the end of 1910 the numbers decreased from 100% to 92% (*mai i te 100 ōrau ki te 92 ōrau*). Also explained are the findings of the Benton 1975-1978 survey which showed that the numbers of fluent speakers had dropped even further to 25%, (*ki te āhua 25 ōrau i te wā i whakahaeretia ai e Tākuta Richard Benton tāna rangahau i te ora, i te mate kē rānei o te reo Māori i ngā tau 1975-78*). Now, only 70 thousand speakers claimed to be proficient speakers (*ko tōna āhua 70 mano nei te hunga matatau*). The findings of the Māori Language Survey undertaken in 1995 (Māori Language Year) indicated an even greater decline to only 10 thousand fluent speakers of Māori (*ko tōna āhua 10 mano noa iho nei te hunga e pērā rawa ana te matatau*). A further 163 thousand indicated that they had some knowledge of Māori language-at a low level of proficiency (*kaore i te eke te reo o te katoa ki ōna taumata*).

E ai ki te kōrero 1910 rawa ake te tau kua tīmata te heke haere o te nui o te hunga matatau ki te reo Māori, arā, *mai i te 100 ōrau ki te 92 ōrau*. Nāwai, nāwai i roto i te wā heke rawa atu ana *ki te āhua 25 ōrau i te wā i whakahaeretia ai e Tākuta Richard Benton tāna rangahau i te ora, i te mate kē rānei o te reo Māori i ngā tau 1975-78*. Ko te tūhuratanga a taua rangahautanga rā *ko tōna āhua 70 mano nei te hunga matatau* ki te reo, ā, ko te nuinga o taua hunga rā kua eke kē ki te karangatanga kaumātua.

I te whakahaeretanga o te rangahau o te tau 1995, te tau i kīia ai ko Te Tau o te Reo Māori, kitea ana e tērā rangahautanga *ko tōna āhua 10 mano noa iho nei te hunga e pērā rawa ana te matatau* i ērā kua ngaro atu nei i te tirohanga kanohi.

Me kī ko ngā mōrehu ēnei engari i tua atu i a rātou ko tōna āhua 163 mano i kī he mōhio rātou ki te kōrero Māori, ā, ko taua ‘mōhio’ rā ko tērā o te mōhio ki te mihi tae atu ki ērā e tino matatau ana nei.

Nā reira kei te kitea e piki ake ana te nui o te hunga kōrero Māori ahakoa *kāore i te eke te reo o te katoa ki ōna taumata* engari pea hei roto anō i te wā, otirā koirā te wawata!

(He Muka:Putanga 12 (2) Ngahuru 1999)

Text 5.0 : <i>Na Wai kē ia te Reo nei? Nā Timoti Karetu</i> (He Muka:Putanga 12 (2) Ngahuru 1999)			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
<p>Grounds- Conclusion</p>	E ai ki te kōrero 1910 rawa ake te tau kua tīmata te heke haere o te nui o te hunga matatau ki te reo Māori, arā, mai i te 100 ōrau ki te 92 ōrau.	Amplification (Term specification)	Chronological Sequence
	Nāwai, nāwai i roto i te wā heke rawa atu ana ki te āhua 25 ōrau i te wā i whakahaeretia ai e Tākuta Richard Benton tāna rangahau i te ora, i te mate kē rānei o te reo Māori i ngā tau 1975 - 78.	Contrastive Alternation	Bonding (Coupling) Bonding Coupling Bonding (Rhetorical Coupling)
	Ko te tūhuratanga a taua rangahautanga rā ko tōna āhua 70 mano nei te hunga matatau ki te reo, ā, ko te nuinga o taua hunga rā kua eke kē ki te karangatanga kaumātua.		Chronological Sequence
	I te whakahaeretanga o te rangahau o te tau 1995, te tau i kīia ai ko Te Tau o te Reo Māori, kitea ana e tērā rangahautanga ko tōna āhua 10 mano noa iho nei te hunga e pērā rawa ana te matatau i ērā kua ngaro atu nei i te tirohanga kanohi. Me kī ko ngā mōrehu ēnei engari i tua atu i a rātou ko tōna āhua 163 mano i kī he mōhio rātou ki te kōrero Māori, ā, ko taua 'mōhio' rā ko tērā o te mōhio ki te mihi tae atu ki ērā e tino matatau ana nei.	Comparative Similarity Concession-Contraexpectation Simple Contrast	Bonding (Coupling)
	Nā reira kei te kitea e piki ake ana te nui o te hunga kōrero Māori ahakoa kāore i te eke te reo o te katoa ki ōna taumata engari pea hei roto anō i te wā, otirā koirā te wawata!	Concession-Contraexpectation Concession-Contraexpectation	Bonding (Rhetorical Coupling)

Text 5.0 : Whose language is this? - Timoti Karetu			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
<p>Grounds- Conclusion</p>	<p>According to the reports, towards the end of 1910, the number of proficient Māori language speakers had begun to decline, that is, there was a drop from 100% to 92%.</p>	<p>Amplification (Term specification)</p>	<p>Chronological Sequence</p>
	<p>In due course this decreased even further to 25%, as discovered in Dr. Richard Benton's 1975-78 research on the survival, or indeed, the death of te reo Māori.</p>	<p>Contrastive Alternation</p>	
	<p>That research revealed that 70,000 people claimed to be proficient in te reo Māori, and most of these were of the older age group. It is evident these days that the majority of this older group are no longer here.</p>		<p>Bonding (Coupling) Bonding (Coupling) Bonding (Rhetorical Coupling)</p>
	<p>The research of 1995, the Year of the Māori Language, showed that only 10,000 people were as proficient as those speakers now no longer with us. It could be said that these are the survivors, but besides this, approximately 163,000 did claim an ability to speak Māori ranging from those who are able to use greetings, to those who are very fluent.</p>	<p>Comparative Similarity Concession- Contraexpectation</p>	<p>Chronological Sequence Bonding (Coupling)</p>
	<p>Therefore, it is clear that the numbers speakers are increasing although not all are reaching the higher levels of proficiency, but perhaps in time they will. Indeed, that is the hope.</p>	<p>Simple Contrast Concession- Contraexpectation Concession- Contraexpectation</p>	<p>Bonding (Coupling) Bonding (Rhetorical Coupling)</p>

5.5.6 Text segment 6 *Te Arotakenga o Te Taura Whiri nā Timoti Karetu*

This extract provides an outline of the process by which the Māori Language Commission (*Te Taura Whiri*) was evaluated by the office of the Minister for Māori (*i runga i te whakahau a te Minita Māori*). The seven principal objectives (*Ko nga whāinga mātāmua*) underpinning the evaluation are presented and the reasons for each provided. These reasons include: the need to determine whether the Māori Language Commission is the most appropriate body to carry out the work it does (*mehemea ko Te Taura Whiri te whakahaere tika hei kawē i ēnei mahi*); the need to determine whether or not the composition and the size of the Commission is appropriate (*mehemea e tika ana te hanga me te rahi o Te Taura Whiri*); and the need to determine the relevance of the evaluation in relation to the Māori Language Act, 1987, (*he aha ngā pānga o tēnei arotakenga ki te whakamanatia ngā kōrero o roto ki te Ture Reo Māori 1987...me ngā mahi a Te Taura Whiri.*).


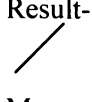
No ēnei marama tata nei i arotakea ai Te Taura Whiri *i runga i te whakahau a te Minita Māori* kia āta tirohia tēnei whakahaere āna.

Ko ngā whāinga mātāmua o te arotakenga, he kimi mai:

- (i) pēhea rā te hāngai o ngā whāinga me ngā mahi a Te Taura Whiri ki ngā whāinga me ngā kaupapa o te Kāwanatanga e pā ana ki te whakaora ake i te reo Māori;
- (ii) he aha ētahi whāinga me ētahi mahi hou hei pīkau ma Te Taura Whiri
- (iii) ***mehemea ko Te Taura Whiri te whakahaere tika hei kawē i ēnei mahi***;
- (iv) ***mehemea e tika ana te hanga me te rahi o Te Taura Whiri***, arā, he titiro mehemea e tutuki pai ana āna mahi o tēnei wa, ka tutuki pai rānei ngā mahi hou tēra ka ara ake hei pīkau māna a taihoa ake nei;
- (v) te wāhi ki ngā Kaiwhiri i roto i ngā mahi a Te Taura Whiri tae atu ki ngā mahi a ētahi atu whakahaere pēra i Te Māngai Pāho me Te Puni Kōkiri;
- (vi) te āhua o te noho haepapa a Te Taura Whiri ki te Minita Māori i ēnei ra, ā, kia pēhea ēnei āhuatanga i ngā rā kei te tū mai;
- (vii) ***he aha ngā pānga o tēnei arotakenga ki te whakamanatia ngā kōrero o roto ki te Ture Reo Māori 1987*** me ngā wāhanga ōna e hāngai ana ki ngā whāinga ***me ngā mahi a Te Taura Whiri***.

(He Muka: Putanga 12 (1) 1999)

Text 6.0: <i>Te Arotakenga o Te Taura Whiri nā Timoti Karetu</i> (He Muka: Putanga 12(1) 1999)			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
<div>Result-Reason</div> <div>Result-Means</div> <div>Means-Purpose</div>	No ēnei marama tata nei i arotakea ai Te Taura Whirii runga i te whakahau a te Minita Māori kia āta tirohia tēnei whakahaere āna.		Bonding (Coupling)
	Ko ngā whāinga mātāmua o te arotakenga, he kimi mai:	Amplification (Term specification)	Bonding (Coupling)
	(i) pēhea rā te hāngai o ngā whāinga me ngā mahi a Te Taura Whiri ki ngā whāinga me ngā kaupapa o te Kāwanatanga e pā ana ki te whakaora ake i te reo Māori;		Bonding (Coupling)
	(ii) he aha ētahi whāinga me ētahi mahi hou hei pīkau ma Te Taura Whiri e kaha ake ai tana whakatinana i ngā kaupapa here reo Māori a te Kāwanatanga;		Bonding (Coupling)
	(iii) mehemea ko Te Taura Whiri te whakahaere tika hei kawē i ēnei mahi;		Bonding (Coupling)
	(iv) mehemea e tika ana te hanga me te rahi o Te Taura Whiri, arā, he titiro mehemea e tutuki pai ana āna mahi o tēnei wa, ka tutuki pai rānei ngā mahi hou tēra ka ara ake hei pīkau māna a taihoa ake nei;	Paraphrase	Bonding (Coupling)
	(v) te wāhi ki ngā Kaiwhiri i roto i ngā mahi a Te Taura Whiri tae atu ki ngā mahi a ētahi atu whakahaere pēra i Te Māngai Pāho me Te Puni Kōkiri;		Bonding (Coupling)
Consequence-Consition	(vi) te āhua o te noho haepapa a Te Taura Whiri ki te Minita Māori i ēnei ra, ā, kia pēhea ēnei āhuatanga i ngā rā kei te tū mai;		Bonding (Coupling)
	(vii) he aha ngā pānga o tēnei arotakenga ki te whakamanatia ngā kōrero o roto ki te Ture Reo Māori 1987 me ngā wāhanga ōna e hāngai ana ki ngā whāinga me ngā mahi a Te Taura Whiri.		Bonding (Coupling)

Text 6.0: The Evaluation of Te Taura Whiri - Timoti Karetu			
Genre: Explaining			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Result-Reason  Result-Means 	The evaluation of Te Taura Whiri was undertaken in these recent months at the request of the Māori minister for the purpose of examining its organization.		Bonding (Coupling)
	The principal objectives of the evaluation were to determine:	Amplification	Bonding (Coupling)
Means-Purpose	(i) how the aims and the organization of Te Taura Whiri align with the aims and the plans of government concerning the revival of the Māori language;	Term specification	Bonding (Coupling)
	(ii) other aims and other new responsibilities to enable Te Taura Whiri to execute the government Māori language policies;		Bonding (Coupling)
	(iii) whether Te Taura Whiri is the most appropriate organisation for the execution of this work;		Bonding (Coupling)
	(iv) whether Te Taura Whiri is suitable in terms of structure and size, in other words to examine whether its role is being fulfilled at this time, or whether it can cope well with new responsibilities which it may have to carry in the near future;	Paraphrase	Bonding (Coupling)
	(v) the roles of the organizers in Te Taura Whiri and those of Te Māngai Pāho and Te Puni Kōkiri;		Bonding (Coupling)
	(vi) whether the links between Te Taura Whiri and the Minister of Māori Affairs are correct at this time, and how these factors will evolve in time to come;		Bonding (Coupling)
Consequence-Condition	(vii) what the application of this evaluation would be if the Māori Language Act 1987 and the relevant portions directly related to the aims and the organization of Te Taura Whiri are given effective recognition.		Bonding (Coupling)

5.6 An initial view of the semantic relational analysis of text segments belonging to the genre *explaining*

Table 5.4 following provides an overview of the semantic relations (by cognitive process type) in all of the text segments belonging to the *explaining* genre.

Table 5.4: Cognitive process types in the six text segments representing the genre of explaining

Text segment	Logico-deductive relations	Associative relations	Tempero-contigual relations
1	7	9	3
2	1	12	7
3	4	3	10
4	3	4	15
5	1	7	8
6	4	2	9
All text segments	20	37	52

A more detailed break-down of the relations (in terms of cognitive process types and specific relations) is provided in *Table 5.5* following:

Table 5.5: Cognitive process types and semantic relations in the six text segments representing the genre of *explaining*

Logico-deductive relations	Reason-Result	Grounds-Conclusion	Means-Purpose	Condition-Consequence		Means-Result				
Text segment 1	1	1	3	2						
Text segment 2	1									
Text segment 3			4							
Text segment 4	1		2							
Text segment 5		1								
Text segment 6	1		1	1	1					
All text segments	4	2	10	3		1				
Associative relations	Concession-Contradiction	Amplification (Term specification)	Simple Contrast	Denial Correction	Comparison Similarity	Contrast Alternative	Paraphrase	Support Alteration	Statistical Example	Statistical Exception
Text segment 1		1						5	3	
Text segment 2	4	3	2		1		1			1
Text segment 3	1	1		1						
Text segment 4		1			2			1		
Text segment 5	3	1	1		1	1				
Text segment 6		1					1			
All text segments	8	8	3	1	4	1	2	6	3	1
Temporo-contingual relations	Bonding (Coupling)	Bonding (Rhetorical Coupling)	Chronological Sequence	Temporal Overlap						
Text segment 1	2	1								
Text segment 2	5	2								
Text segment 3	7	1	2							
Text segment 4	8	1	5	1						
Text segment 5	4	2	2							
Text segment 6	9									
All text segments	35	7	9	1						

We now have an overview of the text segments in terms of the actual semantic relations that occur.

One thing that emerges clearly from the analysis of the six text segments belonging to the genre *explaining* is that *tempero-contigual* and *associative* relations are more common than *logico-deductive* relations:

- 52 *tempero-contigual* relations (47.7%)
- 37 *associative* relations (33.9%); and
- 20 *logico-deductive* relations (18.3%)

Looking at the actual relations in terms of frequency of occurrence reveals the following (see *Table 5.6*):

Table 5.6: Specific semantic relations as a percentage of cognitive process types and of all relations – explaining text segments²⁵

Relation	Type	% of type	% of total number of relations
Reason-Result	Logico-deductive	20%	3.6%
Reason-Result & Grounds-Conclusion combined	Logico-deductive	30%	5.5%
Means-Purpose	Logico-deductive	50%	9.1%
Concession-Contraexpectation	Associative	21.6%	7.3%
Amplification	Associative	21.6%	7.3%
Comparative similarity	Associative	10.8%	3.6%
Comparative Similarity and Simple Contrast combined	Associative	19.9%	9%
Supplementary Alternation	Associative	16.2%	5.5%
Bonding (Coupling)	Tempero-contigual	67.3%	32%
Bonding (Rhetorical Coupling)	Tempero-contigual	13.4%	6.4%
Chronological Sequence	Tempero-contigual	17.3%	8.25%

²⁵ Note that relations that occur fewer than 4 times overall are not listed in this Table, although they are included in the total number for the purpose of calculating overall percentages.

What is also interesting is that whereas the text segments associated with the *arguing* genre have an overall structure of *Problem-Solution* (response to problem), those associated with the *explaining* genre are characterised by an overall *General-Particular* structure.

5.7 The Genre Of Describing: Analysis Of Text Segments

5.7.1 Text segment 1 - *Te Marae o te Maori-Maoritanga nā Apirana Ngata*

Ngata describes the Māori belief in a supreme God (*Io*). In this extract, Ngata describes significant aspects of *Io* (*Ko Io Nui, te Atua o nga Atua katoa*).

Ko Io Nui, te Atua o nga Atua katoa
Ko Io Roa, te tuturu,
Ko Io Matua, te Matua o te Rangi o te Ao, o nga tāngata me a rātou mea katoa,
Ko Io Matua te Kore, kaore he matua,
Ko Io Matua te Taketake, te taunga motuhake,
Ko Io te Wānanga, te tīmatanga o nga mea katoa,
Ko Io te Toi o nga Rangi, te Taumata o nga Rangi,
Ko Io te Matanui, o nga mea e kitea ana,
Ko Io te Matangaro, o nga mea kaore e kitea,
Ko Io te Matakakao. Te ra, te mahana, te muri ahi,
Ko Io te whiwhia, te hanga tangata,
Ko te Matatapu, te mutunga ake o te tapu.
E kiia ana nāna i hanga i te ao, mai i te kore, kaore i whānau, he matua kore, kaore i mau
ki te wahine, he uri kore, engari nāna ka hanga i nga mea katoa tae noa ki te tangata.

(Kaa & Kaa 1996: 307)

Text 1.0: <i>Te Marae o te Maori-Maoritanga nā Apirana Ngata</i> (Kaa & Kaa, 1996: 307-308)			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
	<p>Ko Io Nui, te Atua o nga Atua katoa</p> <p>Ko Io Roa, te tuturu,</p> <p>Ko Io Matua, te Matua o te Rangi o te Ao, o ngā tāngata me a rātou mea katoa,</p> <p>Ko Io Matua te Kore, kaore he matua,</p> <p>Ko Io Matua te Taketake, te taunga motuhake,</p> <p>Ko Io te Wānanga, te tīmatanga o nga mea katoa,</p> <p>Ko Io te Toi o ngā Rangi, te Taumata o nga Rangi,</p> <p>Ko Io te Matanui, o nga mea e kitea ana,</p> <p>Ko Io te Matangaro, o nga mea kaore e kitea,</p> <p>Ko Io te Matakakao. Te ra, te mahana, te muri ahi,</p> <p>Ko Io te whiwhia, te hanga tangata,</p> <p>Ko te Matatapu, te mutunga ake o te tapu.</p> <p>E kiia ana nāna i hanga i te ao, mai i te kore, kaore i whānau, he matua kore, kaore i mau ki te wahine, he uri kore, engari nāna ka hanga i nga mea katoa tae noa ki te tangata.</p> <p>Kaa & Kaa (1996: 307)</p>	<p>Amplification (Term specification)</p> <p>Amplification (Term specification) (x11)</p> <p>Simple Contrast</p> <p>Concession-Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x10)</p> <p>Bonding (Coupling) (x3)</p> <p>Bonding (Rhetorical Coupling)</p>

Text 1.0: The Marae of the Maori - Maoritanga by Apirana Ngata			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
	<p>Io Nui represents the most important of the gods.</p> <p>Io Roa, uprightness and permanence</p> <p>Io Matua represents the father of the heavens, of all people and their existence</p> <p>Io Matua te Kore of no parentage</p> <p>Io Matua te Taketake, the permanent resting place</p> <p>Io te Wānanga, the beginning of all things</p> <p>Io te Toi o nga Rangi, the highest level of the heavens</p> <p>Io te Matanui, those things visible to the naked eye</p> <p>Io te Matangaro, those things not visible to the naked eye</p> <p>Io te Matakakao te ra, the warmth, the flames of the fire</p> <p>Io te Whiwhia, the stature of mankind</p> <p>Io te Matatapu, the most sacred of all</p> <p>The belief is that Io created the world from nothing, was not born, had no parentage, had no union with women, was childless, but nevertheless all things, including the world, were created by Io.</p>	<p>Amplification (Term specification)</p> <p>Amplification (Term specification) (x 11)</p> <p>Simple Contrast</p> <p>Concession-Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x 10)</p> <p>Bonding (Coupling) (x 3)</p> <p>Bonding (Rhetorical Coupling)</p>

5.7.2 Text 2 - *Te Rōmene - nā Apirana Ngata*

The Romney, a hardy breed of sheep, is described in this text segment. It is first classified as the breed most commonly found on New Zealand farms (*Ko te momo tēnei e whakatupuria nuitia ana ki Aotearoa, a, kei te atetea e ia te nuinga o ērā atu momo.*). The physical characteristics of the Romney (*Ko tōna tinana he pakari*) and the many features it possesses (*He tinana nui tōna: he pai ngā kātua ki te whakawhānau kūao ki te rau hipi kātua o te kāhui*) which make it most suitable for New Zealand farms are then described. The areas throughout New Zealand where these sheep are being farmed are also listed (*I Wairarapa tae noa ki Waiapu, i Pōneke tae noa ki Whanganui, i Opotiki, i Waikato, i te Rohe Potae, tae noa ki te nuinga o nga whenua whakanoho hou o te Taitokerau, ko te momo tēnei kei runga.*).

Ko te momo tēnei e whakatupuria nuitia ana ki Aotearoa, a, kei te atetea e ia te nuinga o ērā atu momo.

Ko tōna tinana, he pakari, he ora, he nui, ahakoa ki te whenua wai, ahakoa ki te whenua maroke: ahakoa ki te whenua whai kai, ahakoa ki te whenua iti te kai.

He tinana nui tōna: he pai ngā kātua ki te whakawhānau kūao ki te rau hipi kātua o te kāhui. Ko tōna wūru, he māmā iho i to te Rikini, he taimaha ake i to te Hāwhe purere: he wūru utu nui, e tauwhaingā ana ōna utu ki o te hāwhe purere i ēnei tau e whitu kua taha ake nei ki te māketē o Ingarangi.

Ko nga hipi utu nui o tēnei motu, he Rōmene. ***I Wairarapa tae noa ki Waiapu, i Pōneke tae noa ki Whanganui, i Opotiki, i Waikato, i te Rohe Potae, tae noa ki te nuinga o nga whenua whakanoho hou o te Taitokerau, ko te momo tēnei kei runga.***

(Kaa & Kaa 1996: 158)

Text 2.0: <i>Te Rōmene nā Apirana Ngata</i> (Kaa & Kaa, 1996: 158)			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigial relations
	<p>Ko te momo tēnei e whakatupuria nuitia ana ki Aotearoa, a, kei te atetea e ia te nuinga o ērā atu momo.</p> <p>Ko tōna tinana, he pakari, he ora, he nui, ahakoa ki te whenua wai, ahakoa ki te whenua maroke: ahakoa ki te whenua whai kai, ahakoa ki te whenua iti te kai.</p> <p>He tinana nui tōna: he pai nga kātua ki te whakawhānau kūao ki te rau hipi kātua o te kāhui.</p> <p>Ko tōna wūru, he māmā iho i to te Rikini, he taimaha ake i to te Hāwhe purere: he wūru utu nui, e tauwhainga ana ōna utu ki o te hāwhe purere i ēnei tau e whitu kua taha ake nei ki te māketē o Ingarangi.</p> <p>Ko nga hipi utu nui o tēnei motu, he Rōmene. I Wairarapa tae noa ki Waiapu, i Poneke tae noa ki Whanganui, i Opotiki, i Waikato, i te Rohe Potae, tae noa ki te nuinga o nga whenua whakanoho hou o te Taitokerau, ko te momo tēnei kei runga.</p> <p>(Kaa & Kaa 1996: 158).</p>	<p>Amplification (Term specification)</p> <p>Concession- Contraexpectation Contrastive Alternation</p> <p>Simple Contrast</p> <p>Amplification (Term specification)</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x 3)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x2)</p> <p>Bonding (Coupling) (x2)</p> <p>Bonding (Rhetorical Coupling)</p>

Text 2.0: The Romney - Apirana Ngata			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
	<p>This type of sheep is widely bred in New Zealand and is quite different from most other breeds.</p> <p>This sheep is strong, it is healthy and large, whether it is farmed on land with water or land without water, and it can survive where the grass is lush or sparse.</p> <p>The sheep is very big, it lambs very well, it remains healthy and produces a high percentage of lambs within the group.</p> <p>The wool weighs lighter than that of the Lincoln but is heavier than that of the Half-breed. The wool fetches a good price and the prices have competed well with the Half-breed, in the British markets over the last seven years.</p> <p>The Romney Marsh is the highest priced sheep in the land. From Wairarapa over to Waipatu, from Poneke over to Whanganui, in Otago, in Waikato, in Rohe Pōtae and indeed in most of the areas of Te Taitokerau recently introduced to rearing sheep, this is the breed of sheep on the land.</p>	<p>Amplification (Term specification)</p> <p>Concession- Contraexpectation Contrastive Alternation</p> <p>Simple Contrast</p> <p>Amplification (Term specification)</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling) Bonding (Coupling) Bonding (Coupling) (x 3)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x2)</p> <p>Bonding (Coupling) Bonding (Coupling) (x2) Bonding (Rhetorical Coupling)</p>

5.7.3 Text 3 - *Te Iwi nā Apirana Ngata*

Here, Apirana Ngata provides information about the Waikato people. He describes them as a vast tribe (*He iwi nui a Waikato*) with many *hapū* united under one war canoe (*he kotahi ēnei iwi me Waikato, kotahi te waka taua, kotahi he tangata kei runga i nga kaihautū*), a people of fine stature (*Mo te āhua o te tangata . . . i pai tana waihanga*). Prior to the advent of christianity the banks of the river were densely populated (*kaore he wāhi matatea o nga taha o nga awa*).

He iwi nui a Waikato, a, ki te hui atu nga iwi e pae ana i nga taha, a, uru ana ki te whakahaere kotahi, kaore he huihuinga iwi o te motu nei e rite, no te mea ahakoa he maha nga wehewehenga tūpuna, hapū i roto, he Maniapoto, he Raukawa, he Ngātihaua, he Ngātipaoa, he Ngātimaru, he Ngaiterangi, e taea ana te kī he kotahi ēnei iwi me Waikato, kotahi te waka taua, ***kotahi he tangata kei runga i nga kaihautū***

Mo te āhua o te tangata, ehara he Maori nei ano: *he tangata i pai tōna waihanga* - he tangata i kino, he tangata i parauri, he tangata i kiritea. Engari ka nui te tangata.

I tōna wā pea i mua atu o te whakaponono nei ***kaore he wāhi matatea o nga taha o nga awa***. Engari ki taku titiro ***kei te hoki haere***. He maha nga taitamariki kua moe i te tāne i te wahine, he maha e rite ana mo te pērā engari e takakau ana: otira kaore i maha nga tamariki ririki nga mea hei tiriwa i nga mātua.

(Kaa & Kaa 1996: 281-282)

Text 3.0: <i>Te Iwi nā</i> Apirana Ngata (Kaa & Kaa, 1996: 281-282)			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Grounds-Conclusion	<p>He iwi nui a Waikato, a, ki te hui atu nga iwi e pae ana i nga taha, a, uru ana ki te whakahaere kotahi, kaore he huihuinga iwi o te motu nei e rite, no te mea ahakoa he maha nga wehewehenga tūpuna, hapu i roto, he Maniapoto, he Raukawa, he Ngātihaua, he Ngātipaoa, he Ngātimaru, he Ngaiterangi, e taea ana te kī he kotahi ēnei iwi me Waikato, kotahi te waka taua, kotahi he tangata kei runga i nga kaihautū.</p>	<p>Amplification (term specification)</p> <p>Concession- /</p> <p>Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x5)</p> <p>Bonding (Coupling)</p>
	<p>Mo te āhua o te tangata, ehara he Maori nei ano: he tangata i pai tōna waihanganga - he tangata i kino, he tangata i parauri, he tangata i kiritea. Engari ka nui te tangata.</p>	<p>Amplification (Term specification)</p> <p>Denial-Correction</p> <p>Simple Contrast</p> <p>Concession –</p> <p>Contraexpectation</p>	<p>Bonding (Coupling) (x3)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	<p>I tōna wā pea i mua atu o te whakapono nei kaore he wāhi matatea o nga taha o nga awa. Engari ki taku titiro kei te hoki haere.</p>	<p>Contraexpectation</p>	<p>Bonding (Coupling)</p>
	<p>He maha nga taitamariki kua moe i te tāne i te wahine, he maha e rite ana mo te pērā engari e takakau ana: otira kaore i maha nga tamariki ririki nga mea hei tiriwa i nga mātua.</p>	<p>Concession-Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	(Kaa & Kaa 1996: 281-282)		Bonding (Rhetorical Coupling)

Text 3.0: Te Tribe - Apirana Ngata			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Grounds-Conclusion	<p>The Waikato tribe is a large one and when they assemble from all parts of their region, when they meet together as one, no other gathering can compare because although there are many separate entities based on different ancestors, the sub tribes of Maniapoto, Raukawa, Ngati Haua, Ngati Paoa, Ngati Maru, Ngaiterangi, it can be said they are all united as one in Waikato, with the one war canoe, with one person guiding the rhythm of the paddlers.</p>	<p>Amplification (term specification)</p> <p>Concession- /</p> <p>Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling) (x5)</p> <p>Bonding (Coupling)</p>
	<p>The appearance of the person, this is no ordinary Maori, they are people of good physique, they are a people who once were bad foes, who were once dark skinned, and fair skinned. But there are many of them.</p>	<p>Amplification (Term specification)</p> <p>Denial-Correction</p> <p>Simple Contrast</p>	<p>Bonding (Coupling) (x3)</p> <p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	<p>In the days before Christianity, there were no vacant places on the riverbanks. But the occupation of the land appears now to be receding.</p>	<p>Concession – /</p> <p>Contraexpectation</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	<p>There are many young people who have married, there were many who were right for marriage but who have remained single: there were indeed, few small children to take the places of their parents.</p>	<p>Concession-Contraexpectation</p>	<p>Bonding (Rhetorical Coupling)</p>

5.7.4 Text 4 - *Te Kōpaki He Muka nā Tīmoti Kāretu*

Here, Karetu outlines the format of the *te reo Māori* publication *He Muka*, in preparation by Minaaka Productions (*Koinei te kōpaki e mahia ana e Minaaka Productions*). He describes the sections of the publication in terms of content matter (*E ono ngā wāhanga o tēnei kōpaki*) and lists the contributors and supporters (*Ko ngā kaitautoko i te putanga o te kōpaki*).

Koinei te kōpaki e mahia ana e Minaaka Productions, hei whakatakoto i ētahi tauira o te reo Māori. Kia rongo te taringa i te tangi o te reo o te ao o nehe, me te ao e haere ake nei.

E ono ngā wāhanga o tēnei kōpaki. He kupu whakataki nā te kaiārahi.

Whai i muri ko te reo o Te Toihau o te Taura Whiri te Reo Māori.

Ko Te Aumangea me ngā reo o ngā mana nui o te ao Māori i takatū ki te whakapakari me te whakaū i te reo Māori ki roto anō i te iwi Māori me tauīwi.

He maramara kōrero mō ngā kaupapa huhua e pā ana ki te reo me te hunga e pūmau nei ki te kōrero Māori. Ko Te Ngutu Pihipihi tērā me ōna ake whakaaro mō ngā whakanekeneke e whakapōkaikaha nei i ā tātou, i te iwi Māori.

Ko ngā kīwaha me ngā kupu hōu ētahi kua mau ki tēnei kōpaki, hei whakamahi mai mā tātou katoa e manako nei ki te oranga o te reo Māori, ā, e kaingākau nei kia mau i a rātou te reo e mau ana i te tokoiti.

Hei kīnaki i ngā kōrero o te kōpaki ko taua āhua anō, he waiata.

Ko ngā kaitautoko i te putanga o te kōpaki He Muka ko Te Taura Whiri i te Reo Māori me Te Māngai Pāho.

Tekau mā rua ngā putanga kua whakaarohia hei mahi mā Minaaka Productions.

(He Muka; Putanga 11 (3) Takurua 1998)

Text 4.0: <i>Te Kōpaki : He Muka nā Timoti Karetu</i> (He Muka; Putanga 11 (3) Takurua 1998)			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigial relations
Means-Purpose	E ono ngā wāhanga o tēnei kōpaki. He kupu whakataki nā te kaiārahi. Whai i muri ko te reo o Te Toihau o te Taura Whiri te Reo Māori. Ko Te Aumangea me ngā reo o ngā mana nui o te ao Māori i takatū ki te whakapakari me te whakaū i te reo Māori ki roto anō i te iwi Māori me tauīwi.	Amplification (Term specification)	Bonding (Rhetorical Coupling) Bonding (Coupling) (x2)
	He maramara kōrero mō ngā kaupapa huhua e pā ana ki te reo me te hunga e pūmau nei ki te kōrero Māori. Ko Te Ngutu Pihipihi tērā me ōna ake whakaaro mō ngā whakanekeneke e whakapōkaikaha nei i ā tātou, i te iwi Māori.	Statement-Exemplification	Bonding (Coupling) Bonding (Coupling)
	Ko ngā kīwaha me ngā kupu hōu ētahi kua mau ki tēnei kōpaki, hei whakamahi mai mā tātou katoa e manako nei ki te oranga o te reo Māori, ā, e kaingākau nei kia mau i a rātou te reo e mau ana i te tokoiti.		Bonding (Coupling) Bonding (Coupling) Bonding (Rhetorical Coupling)
	Hei kīnaki i ngā kōrero o te kōpaki ko taua āhua anō, he waiata.		Bonding (Coupling)
	Ko ngā kaitautoko i te putanga o te kōpaki He Muka ko Te Taura Whiri i te Reo Māori me Te Māngai Pāho.	Amplification (Term specification)	Bonding (Coupling) Bonding (Coupling)
	Tekau mā rua ngā putanga kua whakaarohia hei mahi mā Minaaka Productions.		

Text 4.0: The Publication - Timoti Karetu			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigutal relations
Means-Purpose	<p>There are six sections in this publication.</p> <p>There will be an <i>explanation</i> from the editor. Added to this will be the <i>contributions from the director of The Māori Language Commission</i>. There will be <i>thoughts from the past and from those prominent in the Māori world</i> who are working to strengthen and to solidify the Māori language within Māori and non-Māori contexts.</p>	<p>Amplification (Term specification)</p>	<p>Bonding (Rhetorical Coupling)</p> <p>Bonding (Coupling) (x2)</p>
	<p>There will be <i>reports</i> on the many matters concerning the Māori Language and those committed to speaking Māori. For example, Ngutu Pihipili has his own ideas on issues repressing us, the Māori people.</p>	<p>Statement-Exemplification</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	<p>The <i>kīwaha (idioms)</i> and new vocabulary, some of which are contained here, for all of us who are concerned for the survival of the language and who are hoping to acquire the language which so few possess.</p>		<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p> <p>Bonding (Rhetorical Coupling)</p>
	<p>In addition to these thoughts, there will be the <i>songs</i>.</p>		<p>Bonding (Coupling)</p>
	<p>The supporters of the publication of the publication, He Muka, are The Māori Language Commission and The Broadcasting Commission).</p>	<p>Amplification (Term specification)</p>	<p>Bonding (Coupling)</p> <p>Bonding (Coupling)</p>
	<p>Minaaka Productions will produce twelve issues.</p>		

5.7.5 Text 5 - *Te Tira Hou: He Wāhanga- nā Timoti Karetu*

Here, the author describes three levels (*e toru pea ōna wehewehenga*) of fluency in te reo Māori in Māori society today. He describes the levels in terms of the following criteria: the very fluent (*ko te hunga tino matatau ki te reo,*); those who have a reasonable level of fluency (*ko te hunga tino autaiā te mōhio,*); those who are still learning (*ko te hunga e ako tonu ana*).

Ka tiro iho ki te ao Māori o ēnei rā ka whakaaro ake *e toru pea ōna wehewehenga* matatau ka taea te whakarite. Tēnā, kia whāia ko tō te manu āhua:

- 1) *ko te hunga tino matatau ki te reo*, i whāngaia mai rānei koirā te reo matua, nā te kaha tonu rānei ki te kuhu i a ia kua eke te tangata ki te taumata e taea ai te kī kua matatau. Me kī koianeī te hunga kua pakipaki ngā parirau, kua rere, kua topaki, kua tauihi, kua tapakō. E taea ana te rere ki hea o te rangi e matanātia ana e ia. Waihoki ko te reo, e taea ana e ia ōna whakaaro te whakaputa ahakoa te kaupapa, ahakoa te take.
- 2) *ko te hunga tino autaiā te mōhio*, ā, me kī koianeī te hunga whakapīrahoro. E pakipaki ana ngā parirau heoi anō kāore anō kia tino taea te rere ki tawhiti atu i te kōhanga engari e kaha ake ana, e kaha ake ana, ā, hei ā taihoa kua rere.
- 3) *ko te hunga e ako tonu ana*, ā, kāore anō kia tino taea te kupu te whakatakoto i runga i te pai, i te tika. Me kī koianeī te hunga pīkari, te hunga pangore kāore tonu i roa i muri mai i te paopao tanga o ngā hua o te manu.

(He Muka: Putanga 10 (4) Koanga 1997)

Text 5.0: <i>He Tira Hou: He Wāhanga nā Timoti Karetu</i> (He Muka: Putanga 10(4) Koanga 1997)			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigial relations
Conclusion-Grounds	Ka tiro iho ki te ao Māori o ēnei rā ka whakaaro ake e toru pea ōna wehewehenga matatau ka taea te whakarite.	Amplification (Term specification)	Bonding (Coupling)
	Tēnā, kia whāia ko tō te manu āhua:	Amplification (Term specification)	
	(i) ko te hunga tino matatau ki te reo, i whāngaia mai rānei koirā te reo matua, nā te kaha tonu rānei ki te kuhu i a ia kua eke te tangata ki te taumata e taea ai te kī kua matatau.	Contrastive Alternation Amplification (Term specification)	Bonding (Coupling)
	Me kī koiane te hunga kua pakipaki ngā parirau, kua rere, kua topaki, kua tauihi, kua tapakō. E taea ana te rere ki hea o te rangi e matanātia ana e ia. Waihoki ko te reo, e taea ana e ia ōna whakaaro te whakaputa ahakoa te kaupapa, ahakoa te take;	Contraexpectation- Concession Supplementary Alternation	Bonding (Rhetorical Coupling)
	(ii) ko te hunga tino autai te mōhio, ā, me kī koiane te hunga whakapīrahoraho. E pakipaki ana ngā parirau heoi anō kāore anō kia tino taea te rere ki tawhiti atu i te kōhanga engari e kaha ake ana, e kaha ake ana, ā, hei ā taihoa kua rere;	Comparative Similarity Concession- Contraexpectation (x2)	Bonding (Coupling)
	(iii) ko te hunga e ako tonu ana, ā, kāore anō kia tino taea te kupu te whakatakoto i runga i te pai, i te tika. Me kī koiane te hunga pīkari, te hunga pangore kāore tonu i roa i muri mai i te paopaotanga o ngā hua o te manu.	Concession- Contraexpectation Comparative Similarity Paraphrase	Bonding (Coupling)

Text 5.0: A New Group - Timoti Karetu			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Temporo-contigual relations
Conclusion-Grounds	There are perhaps three levels of Māori language proficiency in the Māori world today.	Amplification (Term specification)	Bonding (Coupling)
	Let us discover what this bird is like:		
	(i) the most proficient group, who acquired Māori as a first language, or who learned it by making an effort and who have risen to the level where they may be regarded as proficient. It could be said that this is the group who have flapped their wings, they have flown, glided and swooped, this group is able to fly anywhere they desire.	Amplification (Term specification) Contrastive Alternation Amplification (Term specification)	Bonding (Coupling) Bonding (Coupling) (x2)
	Furthermore, they are able to express their thoughts no matter what the topic, or the issue.	Contraexpectation- Concession Supplementary Alternation	Bonding (Rhetorical Coupling) Bonding (Coupling)
	(ii) the group with a reasonable grasp who could be said to be fledglings, flapping their wings but still not able to fly any distance from the nest but who are steadily improving and will soon be able to fly.	Comparative Similarity Concession- Contraexpectation (x2) Concession- Contraexpectation Comparative Similarity Paraphrase	 Bonding (Coupling)
	(iii) the group which is still learning but as yet cannot quite express the language well and correctly. It could be said that they are the immature birds, they are chickens, only recently hatched.		

5.7.6 Text 6 - *He Papa Ararau e Tōroa ai ngā Taonga o te Motu: Te Kākāpō (Strigops habroptilus) nā Timoti Karetu*

There is here a description of the Kākāpō, a parrot found only in New Zealand, (*Ahakoā huri koe ki hea i te ao nei, kāore e kitea he kākā nui ake i te kākāpō o Aotearoa*). Its scientific name is noted (*tōna ingoa pūtaiao, arā, o te Strigops habroptilus*) and other aspects such as its appearance, (*He kaha tonu ōna ngutu, ā, he pewa te āhua, pērā tonu i te katoa o ngā momo kaka*), its distinctive characteristics, (*ko te kanohi, he āhua rite ki tō te ruru*); (*he waewae mātoru*), its habitat, (*ko te mata tonu o Papatūānuku tana kāinga*), and some of its social habits (*He manu haere takitahi te kākāpō*); (*He kaiota te manu nei*).

Ahakoā huri koe ki hea i te ao nei, kāore e kitea he kākā nui ake i te kākāpō o Aotearoa.

He kaha tonu ōna ngutu, ā, he pewa te āhua, pērā tonu i te katoa o ngā momo kākā. Engari ko te kanohi, he āhua rite ki tō te ruru - ko te ‘kākā-ruru’ tonu tētahi o ōna ingoa ki te reo Pākehā.

Waihoki, ko te tikanga o *tōna ingoa pūtaiao, arā, o te Strigops habroptilus*, ko te ‘kanohi-ruru whai hune’. Ko te tae o ngā hune, e rite ana ki te pūkohu, ā, he kōrangorango te āhua. Nā konei i pai ai te noho huna o te kākāpō i te ao, i te pō. *He manu haere takitahi te kākāpō*, kāore e haere takitini pērā i te nuinga o ngā momo kākā. Ko tētahi atu āhuatanga ōna, ko tana rere-kore. Otirā, he āwhina tonu kei ōna parirau poto i a ia e oma ana, e piki ana rānei i tētahi mea. Tērā ka eke ki te 2.5 kirokaramu tōna taumaha, ā, he pōturi tana haere, ka mutu, *he waewae mātoru*. He manu nguengue, engari he kaha tonu tōna kakara, ā, i te mea ko te mata tonu o Papatūānuku tana kāinga, he māmā noa iho ki te kurī te whaiwhai haere i tōna kakara, waihoki, kāore he taurunga ake mō te kākāpō. Arā anō ētahi o ōna tino hoariri, ko te ngeru, me te toriura. *He kaiota te manu nei*. Ko ētahi o āna tino kai, ko ngā kākano, ngā rau, ngā tātā me ngā pakiaka o ētahi tipu. Ka kaikainga ngā mea katoa, me te ngongo i te pia o roto. Hei tango mai i nga kākano, i ngā pātītī, ka puritia ngā rau ki ngā waewae, me te whakamahi i o rātou ngutu hei unu mai i nga kākano.

© Te Papa Tongarewa (He Muka: Putanga 11 (4) Koanga 1998)

Text 6.0: <i>Te Kākāpō (Strigops habroptilus) nā Timoti Karetu (He Muka: Putanga 11(4) Koanga 1998)</i>			
Genre: Describing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Means-Result	Ahakoia huri koe ki hea i te ao nei, kāore e kitea he kākā nui ake i te kākāpō o Aotearoa.	Amplification (Term specification)	
	He kaha tonu ōna ngutu, ā, he pewa te āhua, pērā tonu i te katoa o ngā momo kākā. Engari ko te kanohi, he āhua rite ki tō te ruru - ko te ‘kākā-ruru’ tonu tētahi o ōna ingoa ki te reo Pākehā.	Comparative Similarity Concession- Contraexpectation Concession- Contraexpectation Paraphrase Comparative Similarity	Bonding (Coupling) Bonding (Coupling)
	Waihoki, ko te tikanga o tōna ingoa pūtaiao, arā, o te Strigops habroptilus, ko te ‘kanohi-ruru whai hune’. Ko te tae o ngā hune, e rite ana ki te pūkohu, ā, he kōrangorango te āhua.		Bonding (Coupling)
	He manu haere takitahi te kākāpō, kāore e haere takitini pērā i te nuinga o ngā momo kākā. Term	Correction-Denial Comparative Similarity	Bonding (Coupling) Bonding (Coupling)
	Ko tētahi atu āhuetanga ōna, ko tana rere-kore. Otirā, he āwhina tonu kei ōna parirau poto i a ia e oma ana, e piki ana rānei i tētahi mea.	Concession- Contraexpectation	Bonding (Coupling)
	Tērā ka eke ki te 2.5 kirokaramu tōna taumaha, ā, he pōturi tana haere, ka mutu, he waewae mātotoru.		Bonding (Coupling) (x2)
	He kaiota te manu nei. Ko ētahi o āna tino kai, ko ngā kākano, ngā rau, ngā tātā me ngā pakiaka o ētahi tipu.		Bonding (Coupling)
	(© Te Papa Tongarewa)		

Text 6.0: The Kākāpō (<i>Strigops habroptilus</i>) - Timoti Karetu			
Genre: Arguing			
Logico-deductive relations	Text segment	Associative relations	Tempero-contigual relations
Means-Result	Nowhere else in the world is there a parrot larger than the New Zealand Kākāpō .	Amplification (Term specification)	Bonding (Coupling)
	It has a strong hooked beak like other parrots. But the eyes are more like those of an owl. Another Pākeha name for this parrot is kākā-ruru.	Comparative Similarity Concession- Contraexpectation Concession- Contraexpectation	Bonding (Coupling)
	However, its scientific name is <i>Strigops habroptilus</i> , 'the downy eyes of the owl'. The down is like the colour of the mist, and is mottled in appearance which helps the kākā can stay concealed day and night.	Paraphrase Comparative Similarity	Bonding (Coupling)
	The kākāpō is a lone bird, it does not move in groups like most other types of kākā.	Correction-Denial Comparative Similarity	Bonding (Coupling) Bonding (Coupling)
	Another feaure is that it is flightless, but its wings are a help when it is running or when it is climbing.	Concession- Contraexpectation	Bonding (Coupling)
	The Kākā can weigh up to 2.5 kilograms, it walks slowly and has thick legs.		Bonding (Coupling) (x2)
	This bird eats unripe fruit and vegetables, seeds, leaves, stalks and roots of some plants, fibrous plants.		Bonding (Coupling)

5.8 An initial view of the semantic relational analysis of text segments belonging to the genre *describing*

Table 5.7 following provides an overview of the semantic relations (by cognitive process type) in all of the text segments belonging to the *explaining* genre.

Table 5.7: Cognitive process types in the six text segments representing the genre of describing

Text segment	Logico-deductive relations	Associative relations	Tempero-contigual relations
1		14	15
2		6	14
3	1	7	16
4	1	3	11
5	1	12	7
6	1	9	9
All text segments	4	51	72

A more detailed break-down of the relations (in terms of cognitive process types and specific relations) is provided in *Table 5.8* following:

Table 5.8: Cognitive process types and semantic relations in the six text segments representing the genre of *describing*

Logico-deductive relations	Reason-Result	Grounds-Conclusion	Means-Purpose	Condition-Consequence		Means-Result				
Text segment 1										
Text segment 2										
Text segment 3		1								
Text segment 4			1							
Text segment 5		1								
Text segment 6						1				
All text segments		2	1			1				
Associative relations	Concession-Contra-expectation	Amplific. (Term spec.)	Simple Contrast	Denial Corr.	Compar. Simil.	Contr. Alt	Paraph.	Supp. Alter.	Stat-Exemp.	Stat-Except.
Text segment 1	1	12	1							
Text segment 2	2	2	1			1				
Text segment 3	3	2		1	1					
Text segment 4		2							1	
Text segment 5	4	3			2	1	1	1		
Text segment 6	3	1		1	3		1			
All text segments	13	22	2	2	6	2	2	1	1	
Tempero-contigual relations	Bonding (Coupling)	Bonding (Rhetorical Coupling)	Chron. Sequence	Temp. Over.						
Text segment 1	14	1								
Text segment 2	12	1								
Text segment 3	15	1								
Text segment 4	9	2								
Text segment 5	6	1								
Text segment 6	9									
All text segments	65	6								

What emerges from the analysis of the six text segments belonging to the genre *describing* is that, as in the case of the text segments exhibiting the genre *explaining*, *tempero-contigual* and *associative* relations are more common than *logico-deductive* relations. Here, the percentage of *logico-deductive* relations is even lower (3%) than in the case of *explaining* (18%) and the percentage of *tempero-contigual* relations is even higher (57% compared with 48%):

- 72 *tempero-contigual* relations (57%)
- 51 *associative* relations (40%); and
- 4 *logico-deductive* relations (3%)

Looking at the actual relations in terms of frequency of occurrence reveals the following (see *Table 5.9*):

Table 5.9: Specific semantic relations as a percentage of cognitive process types and of all relations (omitting specifying relations occurring less than 4 times overall) –describing text segments²⁶

Relation	Type	% of type	% of total number of relations
Concession- Contraexpectation	Associative	25.5%	10%
Amplification	Associative	43%	17.3%
Comparative similarity	Associative	9.8%	3.9%
Comparative Similarity and Simple Contrast combined	Associative	15.7%	6.3%
Bonding (Coupling)	Tempero-contigual	91.7%	52%
Bonding (Rhetorical Coupling)	Tempero-contigual	8.3%	4.7%
Bonding (Coupling) and Bonding (Rhetorical Coupling) combined	Tempero-contigual	100%	56.7%

²⁶ Note that relations that occur fewer than 4 times overall are not listed in this Table, although they are included in the total number for the purpose of calculating overall percentages.

What is also interesting is that although texts belonging to both the *explaining* genre and the *describing* genre are characterised by an overall *General-Particular* structure, there is a clearer overall pattern of *Preview-Details* (taking the specific form of Amplification (term specification) in the case of the text segments belonging to the *describing* genre.

5.9 A comparison of the texts exhibiting the genres *arguing*, *explaining* and *describing* in terms of semantic relational organisation

The texts exhibiting the three genres of *arguing*, *explaining* and *describing* can now be compared in terms of the occurrence of the three cognitive process types: *logico-deductive*, *associative* and *tempero-contigual* (see Table 5.10 following):

Table 5.10: Comparison of texts exhibiting the genres of *arguing*, *explaining* and *describing* in terms of percentage occurrence of cognitive process types

	Arguing	Explaining	Describing
Logico-deductive	47%	18%	3%
Associative	30%	34%	40%
Tempero-contigual	23%	48%	57%

Thus, on the basis of the text segment analyses conducted here, it would appear that there is a marked difference between the genres of *arguing*, *explaining* and *describing* in terms of the engagement of the three cognitive processes to which reference has been made.

For *arguing*, the predominant cognitive process is *logico-deductive*, followed by *associative* and then *tempero-contigual*. For *explaining*, the predominant cognitive process is *tempero-contigual*, followed by *associative* and then *logico-*

deductive. For *describing*, the predominant cognitive process is *tempero-contigual*, followed by *associative*, with *logico-deductive* relations very much in the minority:

ARGUING:	<i>logico-deductive</i> (47%)	<i>associative</i> (30%)	<i>tempero-contigual</i> (23%)
EXPLAINING:	<i>tempero-contigual</i> (48%)	<i>associative</i> (34%)	<i>logico-deductive</i> (18%)
DESCRIBING:	<i>tempero-contigual</i> (57%)	<i>associative</i> (40%)	<i>logico-deductive</i> (3%)

The three genres can also be compared in terms of the actual relations occurring in each category (see *Table 5.11*)

Table 5.11: Comparison of texts exhibiting the genres of *arguing*, *explaining* and *describing* in terms of percentage occurrence of particular relations belonging to the cognitive process types²⁷

Genres	Logico-deductive process relations (% of overall number of relations)				
	Reason-Result	Grounds-Conclusion	Reason-Result & Grounds Conclusion combined	Condition-Consequence	Means-Purpose
Arguing	20%	10.5%	30.5%	10.5%	
Explaining	3.6%		5.5%		9.1%
Describing	-	-	-	-	-
	Associative process relations (% of overall number of relations)				
	Concession-Contradiction	Amplification	Supplementary Alternation	Comparative Similarity	Comparative Similarity & Simple Contrast combined
Arguing	6.6%	9%	5.3%		
Explaining	7.3%	7.3%	5.5%	3.6%	9%
Describing	10%	17.3%		3.9%	6.3%
	Tempero-contigual process relations (% of overall number of relations)				
	Bonding (Coupling)	Bonding (Rhetorical Coupling)	Bonding (Coupling) & Bonding (Rhetorical Coupling) combined	Chronological Sequence	
Arguing	13%	8%		8.3%	
Explaining	32%	6.4%			
Describing	52%	4.7%	56.7%		

²⁷ Note that relations that occur fewer than 4 times overall are not listed in this Table, although they are included in the total number for the purpose of calculating overall percentages.

For each of the three genres, the most common types of relation (in descending order of significance) are indicated below:

ARGUING:

Reason-Result & Grounds-Conclusion combined (30.5%)
Bonding: Coupling & Rhetorical Coupling (21%)
Condition-Consequence (10.5%)
Amplification (9%)
Chronological Sequence (8.3%)
Concession-Contraexpectation (6.6%)

EXPLAINING:

Bonding: Coupling & Rhetorical Coupling (38.4%)
Means-Purpose (9.1%)
Comparative Similarity & Simple Contrast (9%)
Amplification (7.3%)
Concession-Contraexpectation (7.3%)
Supplementary Alternation (5.5%)
Reason-Result & Grounds-Conclusion (5.5%)

DESCRIBING:

Bonding: Coupling & Rhetorical Coupling (56.7%)
Amplification (17.3%)
Concession-Contraexpectation (10%)
Comparative Similarity & Simple Contrast (6.3%)

Thus, although *explaining* and *describing* both have a higher percentage of *tempero-contigual* relations, followed by *associative*, and, finally, *logico-deductive*, the actual proportion of *logico-deductive* relations is considerably lower (almost insignificant) in the case of describing. Furthermore, whereas the *logico-deductive* relations of Reason-Result and Grounds-Conclusion together account for 30.5% overall of the relations in the text segments exhibiting the arguing genre, the relation of Bonding (Coupling and Rhetorical Coupling) is

considerably more common than any other relation in the case of *explaining* (accounting for 38.4% of relations overall in the text segments examined) and *describing* (accounting for 56.7% of relations overall in the text segments examined). However, a major difference between *explaining* and *describing* is that in the case of *describing*, the relation of Amplification (Term specification) – which accounts for 17.3% of all relations in the text segments analysed – appears to operate as a ‘framing relation’, the generic part of the relation introducing the description, and the specific part/s following and being spread throughout the remainder of the text segments.

Although Hoey (1983) does not associate his rhetorical patterns with specific genres, it is interesting to note that the text segment exhibiting the arguing *genre* have an overall *Problem-Solution* organisational pattern, whereas although both the text segments exhibiting the *arguing* and the *describing* genre have an overall *General-Particular* structure, this takes the form of *Topic – Restriction/Illustration* in the case of *explaining*, and *Preview-Details* in the case of *describing*.

Chapter 6

AN ANALYSIS OF THE RHETORICAL ORGANISATION OF SELECTED AUTHENTIC MĀORI TEXTS BELONGING TO THE TEXT- TYPES *ARGUMENT* AND *INFORMATION REPORT*

6.1 Introduction

The focus of this chapter is the analysis of twelve exemplars of authentic Māori language texts, seven written by Apirana Ngata in the early to mid 1900s and published by Kaa & Kaa (1996), five written by Timoti Karetu and published in a *te reo Māori* quarterly magazine ‘*He Muka*’ from 1996-98. In *Chapter 5*, segments of texts exhibiting three specific genres, as categorised by Knapp & Watkins (1994) (*arguing, describing, explaining*), were analysed in terms of relational structure. In this chapter, complete texts are analysed in terms of rhetorical organization and generic composition.

The text-type categories analysed in this chapter are based on the categorisation of Feez (1998). Of the twelve texts analysed, six belong to the *Argument text-type*; and six to the *Information Report* text-type. These two text-types are among those that are most commonly required of *te reo Māori* immersion students at upper secondary and tertiary levels (*see Chapter 4*). It should be noted, however, that the text-type categorisation does not necessarily correspond in any one-to-one fashion with genre. Indeed, the expectation would be that the majority of authentic texts are multi-generic in nature. Although text-types are often described in terms of socially recognised categories such as, for example, academic articles and letters to newspaper editors, this is not the case here. The reason why the text-type

categorisation of Feez is accepted is that the emphasis here is on preparing students to meet the requirements of upper secondary and tertiary education. In that context, students are generally asked to write ‘assignments’ or ‘essays’ in response to questions or statements. The structure of these assignments or essays will depend to a considerable extent on the nature of the question or statement to be addressed and, as indicated in *Chapter 4*, the emphasis is often on information report or argument. However, the fact that students are required to produce an argument does not necessarily mean that their texts will be exclusively in the *arguing* genre.

The classificatory approach of Hoey (1983) (discussed in *Chapter 2*), is applied in relation to rhetorical organization. Although Hoey does not believe that the rhetorical structures he proposes – Problem/Solution, General/Particular and Matching - are genre-specific, it does appear that particular combinations of these rhetorical types may be characteristic of certain text-types. Furthermore, so far as texts written in Māori are concerned, characteristic patterns of organisation within these rhetorical structures also to be characteristic. It should be noted that semantic relational organisation is not the focus of the analyses here. Rather, the focus is on overall rhetorical patterning. It is also important to note that, in the context of overall rhetorical structure, Hoey (1983: 51) defines a Problem as “some aspect of a situation requiring a response”, the Solution section being some kind of response to the *Problem* section. What matters here is rhetorical function, not the real-world nature of the problems raised. Hoey does not distinguish clearly in his writings between semantic (inter-propositional) relations and overall rhetorical structure. Indeed, some of the examples of Matching that he provides

are clearly semantic relational in nature. In applying his categories in this chapter, no reference is made to semantic relations: they are treated as being significant in relation to genre rather than text-type. Instead, attention is paid to the overall structuring of text, to text segments and their functional contribution to the overall organization of the text as a whole.

In *Chapter 5*, the semantic relational analysis was indicated in both the source text segment and its translation. Here, although Problem-Solution structuring is included with the translations for the first six texts and General-Particular for the second six texts, other aspects of rhetorical structuring are not. This is because the analysis is generally concerned with larger discourse segments than was the case in *Chapter 5*, making cross-checking considerably less difficult. Therefore, only the primary structuring model is represented in the translation in each case.

6.2 The *Argument* Text-Type

In this section, six texts belonging to the *Argument text-type* are examined in terms of rhetorical organization and generic structure. A brief abstract contextualizes each text and a brief summation of findings follows each text.

6.2.1 Text 1 *Te Nūpepa o Te Aute nā Apirana Ngata*

In this text, the author expresses his concerns for the poor quality of the language recently printed in the *Te Aute* newspaper. He reminds those writing for the paper of the legal consequences of printing such unsavoury language and advises consideration in view of the fact that the paper is read by women and children.

Rhetorical Structure: General-Particular	Argument Text-type 1- Rhetorical Structure: Problem-Solution	Genres: explaining; arguing
<p>Preview {</p> <p>Details {</p>	<p>Te Nūpepa o Te Aute nā Apirana Ngata</p> <p>Kua tonoa taku hoa etita, a Reweti Kohere e ōna hoa Pākeha kia whakapiri i tētahi o ngā ingoa o tōna tipuna ki tōna ingoa, arā i a ‘Mokena’.</p> <p>E hiahia ana rātou kia pēnei te roanga o tōna ingoa Reweti T. Mōkena Kohere. E mea ana rātou hei tohu whakamaharatanga tēnei māna ki tōna tipuna. SOLUTION/ RESPONSE TO PROBLEM 1</p> <p>Kaati kei pōhēhē ōna hoa he tangata kē a Reweti Kohere, me Reweti Mōkena Kohere. PROBLEM 1</p> <p>He nui to mātou pouri i to mātou kitenga i ētahi kupu kaore e tika kia perehitia i roto i tētahi o a tātou pepa Maori. Ko āna kōrero kino, i roto i tētahi reta tuku mai, engari kaore pea i kitea e te etita.</p> <p>E hoa mā, e kōrerotia ana o tātou pepa e te wahine, e te tamariki, kaati kaore e tika nga kōrero weriweri kia perehitia. He mea tēnei e taea te hāmene e te Kāwanatanga, a, e mau ai te tangata ki te whareherehere. PROBLEM 2</p> <p>Kia tūpatō. SOLUTION/ RESPONSE TO PROBLEM 2 No nga kaitā te tino hē ki te perehi tonu i ērā kōrero tino kino atu. PROBLEM 3</p> <p>(Te Punawai: Pīpīwharaua 15 Mei 1899, whārangi 7-8) (Kaa & Kaa, 1996: 48)</p>	<p>Explaining }</p> <p>Arguing }</p>

The Te Aute Newspaper-Apirana Ngata

My associate editor, Reweti Kohere, has been asked by his Pākeha friends to add the name of one of his grandfathers, that is, ‘Mokena’, to his name. They want his full name to be Reweti T. Mokena Kohere. They are suggesting that this be a symbol of remembrance to his grandparent.

SOLUTION/RESPONSE TO PROBLEM 1 So then, his friends should not mistakenly believe that Reweti Kohere is a different person than Reweti Mokena Kohere. **PROBLEM 1**

We were very disappointed when we saw language that should not in fact be printed in our Māori papers. This offensive language appeared in a letter sent in to the paper but this letter was obviously not noticed by the editor. Friends, our papers are read by women and by children, so it is not right that this offensive language should be printed. This is something that could incur a Government summons and could result in the imprisonment of those concerned. **PROBLEM 2** Be cautious.

SOLUTION/RESPONSE TO PROBLEM 2 The fault really lies with the printers who continue to print this distasteful language. **PROBLEM 3**

The overall structure of the preamble and main section of the text is *Problem-Solution*. Within that structure, there is, however, a *General-Particular* section (*Preview-Details*), where the *Preview* (the first sentence of (3)), is followed by *Details*. The two *Problem* sections follow one another, the overall organization being *linear*. The concerns Ngata expresses are clearly highlighted in the following linguistic signals:

Kaati kei pōhēhē . . . ;

pouri . . . kaore e tika . . . ;

kōrero kino . . . ;

kaore e tika . . . ;

te tino hē . . .

The *Solution/ Response* to *Problem 2* takes the form of an injunction: *Kia tūpato*.

It is also interesting to note that the first *Problem*, that is, the first aspect of a situation requiring a response, (the possibility that some people may mistakenly suppose that Reweti Kohere and Reweti Mokena Kohere are different people) actually follows the *Solution/Response* which takes the form of an explanation. Although the primary genre is *Arguing*, the genre of *Explaining* also appears.

6.2.2 Text 2 *Me Karo tēnei Taunu: ‘He Māngere te Maori’ nā Apirana Ngata*

In this text, Ngata expresses his deep concern for the stereotypical notion by Pākeha that ‘Māori are lazy’. He argues that this stereotype should be countered and this stigma removed from the Māori people. His opinions are woven throughout the texts, reflected in many instances by the use of injunctions.

Rhetorical Structure: General-Particular	Argument Text-type 2- Rhetorical Structure: Problem-Solution	Genre: arguing
<div data-bbox="148 298 235 324">Preview</div> <div data-bbox="148 868 228 895">Details</div>	<p data-bbox="384 207 1135 237">Me Karo tēnei Taunu: ‘He Māngere te Maori’ nā Apirana Ngata</p> <p data-bbox="323 237 1188 399">I te mea kua eke nui ki runga i te iwi Maori tēnei kupu taunu, ‘he Details-preview māngere’, SITUATION & PROBLEM ko te mahi tuatahi tonu mo to koutou rōpū, me ērā atu rōpū e whakatūria ana i roto i te rohe pooti o te Tairāwhiti a muri ake nei i runga i te kaupapa pēnei i ta koutou, he karo i tēnei kupu taunu. SOLUTION/ RESPONSE (General)</p> <p data-bbox="323 399 991 429">Ko ētahi huarahi e taea ai te karo ki taku whakaaro koia ēnei:</p> <p data-bbox="323 429 1188 520">(a) me whakamārama e koutou te āhua o te Maori i mua atu i nga wa hoko whenua, he iwi ahuhenua, me nga mahi i taea e te Maori i ērā ra, nga mahi witi, whakatupu poaka, hoko kaupuke me ērā atu mahi;</p> <p data-bbox="323 520 1188 641">(b) me whakamārama ngā huarahi taka ai te Maori ki te hē i runga i nga mahi hoko whenua, i nga rihi whenua, ka waiho ko nga hua o ēnā mahi hei oranga mo te tangata Maori, ka whakamanawa ki tēnā oranga, he oranga ngāwari hoki, ka ngoikore ki nga mahi tinana;</p> <p data-bbox="323 641 1188 731">(c) me whakamārama ngā āraitanga, ngā whakarururutanga a nga ture maha a te Pāremata, i hēmanawa ai te iwi Maori, i kore ai e taea e nga mea e hiahia ana te whakapai o rātou whenua;</p> <p data-bbox="323 731 1070 792">(d) me whakawhāiti ngā māramatanga katoa e takoto nei o nga mahi ahuhenua o to koutou rohe:</p> <p data-bbox="323 792 1188 893">(i) te tīmatanga me te whakahaerenga, a, tae mai ki tēnei wa o nga mahi o Ngāti Porou, te kaute o nga hipi, me ērā atu kararehe a te Maori i tēnei wa, te wāriu o nga whakapainga kei runga i aua whenua, nga eka kua pai;</p> <p data-bbox="323 933 1188 963">(ii) nga mahi a te uaua o te Maori ki nga whenua e nōhia mai nei e nga Pākeha;</p> <p data-bbox="323 983 1188 1104">(e) hei muri i tēnā ka whakatakoto mārō ai i te kupu e hiahia ana koutou kia tahuri nui ki nga mahi whenua, ki nga mahi ā ringa; e tono ana koutou kia āwhinatia tēnei whakaaro o koutou e te Kāwanatanga, e te iwi Pākeha, e te iwi Maori</p> <p data-bbox="323 1124 1188 1276">(f) ko nga kaupapa e takoto i a koutou he mea tika kia tukua ki nga nūpepa Pākeha o te Koroni kia whakarongo tauhou mai te iwi Pākeha ki tēnei taha hoki o nga kōrero whenua Maori, kia manaakitia e nga nupepa, a, kia riro ko rātau tonu hei āwhina i o koutou whakaaro whakatipu hou; SOLUTION/ RESPONSE (Specific)</p> <p data-bbox="323 1296 1188 1397">(g) ko te whakaupoko tonu tēnei mo tētahi pitihana nui ki te Pāremata a tēnei tau ko nga whakamārama e taea ai te karo tēnei kupu te ‘māngere’ ki raro i te iwi Maori. EVALUATION OF SOLUTION/ RESPONSE</p> <p data-bbox="323 1417 647 1447">(Kaa & Kaa, 1996: 134-135)</p>	<div data-bbox="1236 298 1362 324">Explaining</div> <div data-bbox="1251 822 1347 848">Arguing</div>

Counter this Insult: 'Maori are Lazy'- Apirana Ngata

Because this insulting phrase 'Maori are lazy' is very frequently used in reference to Maori people,

SITUATION AND PROBLEM the very first thing that needs to be done by your group, in fact by all similar groups likely to be established in the future within the electoral boundaries of te Tairāwhiti, is to refute it. **SOLUTION/ RESPONSE (general)**

In my opinion, some courses of action that could be used to discount these claims could be to:

(a) explain the way Maori were prior to the time of land sales, they were an industrious people, and the work they were able to do during those times, were wheat growing, rearing pigs, buying ships among other things;

(b) explain the ways in which the Maori people have fallen on troubled times because of land sales, land leases, and Maori people were left to exist on the monetary gains, and soon they became accustomed to this way of life, and because it was an easy life, the people lost the motivation to work;

(c) explain the obstacles, the difficulties caused by the many parliamentary laws which resulted in the frustration of the Maori people, and those who wished to improve their land were unable to do so;

(d) collate all this information about the work being carried out in your areas:

(i) the beginnings, the administration and also include the work of sheep rearing in Ngati Porou, the numbers of sheep and other animals being reared by Maori people at this time, the values of improvements on those lands, the total acreage which has been improved.

(ii) the vigorous work that Maori people are carrying out on the land owned by Pākehā.

(e) following that, be resolute with the messages you convey with the main focus being on the working of the land, the labouring for your aim is that the Government support your ideas;

(f) the ideas you put forward should in fact be circulated to Pākehā newspapers throughout the colony so that Pākehā will hear a fresh perspective about Maori land, so that the ideas will be supported by the newspapers and so that they will in actual fact be the ones to support your new suggestions. **SOLUTION/ RESPONSE TO PROBLEM**

(g) This collection of new explanations could constitute an important part of a petition this year, and could be useful in the removal of the use of this word 'lazy' in reference to the Maori people. **EVALUATION OF SOLUTION/RESPONSE**

The overall structure of this text is *Problem-Solution*, the final section providing an *Evaluation* of the proposed *Solution/ Response*. Within that structure, there is

also *General-Particular (Preview-Details)*. In the *Preview* section, the *Problem* is accompanied by a general *Solution/ Response*; in the *Details* section, the general *Solution/ Response* is amplified. The progression here is *cyclic* in that the *Solution/Response* is stated in general terms and then revisited in more specific terms. There is also *progressive multilayering*, with a range of different aspects of the *Solution/ Response* appearing one after the other, the overall effect being cumulative. The *Arguing* genre appears throughout the text. Feez (1998: 90) notes that persuasive texts can be more challenging when directives are included. Here, Ngata's *Solution/ Response* sections are marked by the occurrence of the following injunctions:

ko te mahi tuatahi . . .

me whakamārama . . . te āhua . . .

me whakawhāiti ngā māramatanga . . .

me whakamārama ngā āraitanga . . .

me whakawhāiti ngā māramatanga . . .

ka whakatakoto mārō ai . . .

ko nga kaupapa . . . he mea tika kia . . .

Positive evaluation is signalled by: nga whakamārama e taea ai te karo . . .

6.2.3 Text 3 *He Kupu Whakamutunga nā Apirana Ngata*

Here, Ngata reflects on the efforts he has made and the energy he has expended in such things as the revitalisation and maintenance of Māori customs; Māori language; the stories of the ancestors; the songs; haka; carving; the construction of Māori houses; the preservation of marae protocol and the prestige and authority of

Māori. He explains how he was criticised by Pākehā who accused him of separatism. He rebuts this, arguing that there can never be equality if one of the parties is treated as being inferior: true equality will be possible only when both parties can stand proudly as equals. Indeed, he argues that this is a requirement under the Treaty of Waitangi - one that is not being respected by the many speakers who continue to make reference to its significance in their discourse while being entirely ignorant of its underlying spirit.

<i>Rhetorical Structure: General-Particular</i>	<i>Argument Text-type 3 - Rhetorical Structure: Problem-Solution</i>	<i>Genres: arguing; explaining</i>
<p><i>Preview</i> {</p> <p><i>Details</i> {</p>	<p>He Kupu Whakamutunga nā Apirana Ngata</p> <p>Tērā e maha noa atu he kōrero māku mo te taha ki to tātau Maoritanga, engari waiho tērā āhua i roto i a koutou, e mōhio mai na koutou ko au te tangata i whakapau i toku kaha kia hoki mai nga mahi tōtika a o tātau tipuna hei taonga ma tēnei whakatipuranga, a, ahu ake; te reo Maori; nga kōrero o nga tīpuna; nga waiata; nga haka; te whakairo, te hanga whare Maori; te pupuri i te āhua o nga marae; te pupuri i te mana me te rangatiratanga o te iwi Maori. <u>SITUATION</u></p> <p>I patua au e ētahi o te taha Pākehā mo tēnei āhua, ka kiia kei te whakatipu kino au i waenganui i nga iwi e rua. <u>PROBLEM</u></p> <p>Kaore, engari i whai au kia whakapiri te Maori rāua ko te Pākehā i runga i o rāua taha rangatira.</p> <p>E kore rāua e piri tika, ki te takahia tētahi ki raro, ka waiho hei anga ake i nga kongakonga o runga i te teepu, hei hamu i nga paka o te hāngi, hei tutua runga i te whenua o ōna tipuna. Kaore; me whakapiri i to te toa whakapiri, i to te rangatira whakapiri; kia maranga te upoko ki runga, kia tu pou pou, kia titiro hāngai atu he kanohi ki te kanohi.</p> <p>Ko te tino kai tēnei o roto i te Tiriti o Waitangi, e takakinotia nei e te hunga e kauwhau ana i ōna tikanga, ā, kaore e mārama ki te wairua kei roto. <u>SOLUTION/ RESPONSE TO PROBLEM</u></p> <p>Ka pai mehemea ka manawanui koutou ki te korero nga take katoa o te pānui nei i runga i te ngākau mārama. Na ta koutou pononga i roto i nga tau. <u>EVALUATION OF SOLUTION/RESPONSE</u></p> <p>Apirana T Ngata. (Kaa & Kaa, 1996: 393-394)</p>	<p>{ <i>Explaining</i></p> <p>{ <i>Arguing</i></p>

A Final Word-Apirana Ngata

There are many things I could say regarding our Maoritanga (Maori culture) but I will leave that with all of you, for you know that I was one who expended my energy so that the works of our ancestors may be retained as a possession for the future generations; the Maori language; the stories of our ancestors; the songs; the war dances; the carvings; Maori housing, the maintenance of the traditions of the marae, the maintenance of the prestige and the authority of the Maori people.

SITUATION

I was censured, by some Pākeha for these actions, and it was claimed that I was encouraging the growth of tension between the two races. **PROBLEM** This was not the case. Indeed, it was my intention to unite Maori and Pākeha on their own cultural values.

There will not be a meaningful unification if one member of the union is repressed and left to face the crumbs on the table, left to gather the burnt offerings from the hāngi, left as a lowly person, in the land of his/her ancestors.

No, this should be a union such as that of warriors, the way that chiefs unite; so that the head is held high, so that the stance is erect, so that face to face interaction is possible.

This is an important stipulation in the Treaty of Waitangi, which is being distorted by those who are discussing its meaning without an understanding of the spirit of the Treaty. **SOLUTION/**

RESPONSE TO PROBLEM

Thank you. It will be good if you are resolute and are prepared to discuss all the issues discussed here with a clear understanding. **EVALUATION OF SOLUTION/ RESPONSE**

From your servant over the years,
Apirana Ngata.

Once again, the overall structure of this text is *Problem-Solution*, the final section providing an *Evaluation* of the proposed *Solution/ Response*. The *Problem-Solution* structure is indicated by : *I patua au . . . Kaore, engari i whai . . .*

Within that overall *Problem-Solution* structure, there is – as was the case in the previous text - also *General-Particular (Preview-Details)*. In this case, the *Preview* and *Details* section occurs at the beginning, with specific examples of the issues that Ngata has addressed relating to the many things that he could say. The

overall progression is *linear* and the primary genre is *Arguing*, with an initial section in the *Explaining* genre.

6.2.4 Text 4 *Te Tau o ngā Kaumātua nā Timoti Karetu*

Here, Karetu explains the intention of the United Nations to establish The Year of the Elderly. His concern, however, is that there is no indication of a recognition that, for Māori, the precise meaning of *kaumātua* could have a particular relevance in this context. He is concerned not only that the competencies that Māori elders possessed in the past has changed dramatically over the years, but also that *kaumātua* are not being shown the respect they have earned as elders. He poses a range of questions which are designed to tease out the issues involved in determining the criteria for applying the term *kaumātua*.

Rhetorical Structure: General-Particular	Argument Text-type 4 - Rhetorical Structure: Problem-Solution	Genres: explaining, arguing
<p>Preview</p> <p>Details</p> <p>Preview</p> <p>Details</p>	<p style="text-align: center;">Te Tau o ngā Kaumātua nā Timoti Karetu</p> <p>Kua puta te karanga a Te Whakakotahitanga o Ngā Iwi o Te Ao kia kīia te tau e tū mai nei ko Te Tau o te Kaumātua Puta Noa i te Ao. Otirā koirā tāku nā whakamāoritanga i tērā whakaaro. SITUATION Ko tāku e whakapae ana e kōrero kē ana rātou mō te hunga pēperekōu kaua i tā te Māori titiro ki tēnei mea, ki te kaumātua. PROBLEM 1 Kua puta kē i a au te kōrero ki tētahi atu pepa i a au e tamariki ana ki ngā marae o Tūhoe ki Waikaremoana me Ruatāhuna ko ngā kaumātua te hunga whakatauirā mai i te tika, i te pono; ko ngā kaumātua te hunga pupuri i te tikanga; ko ngā kaumātua te hunga tautōhito; ko ngā kaumātua te hunga kī tahi; ko ngā kaumātua te hunga pupuri i ngā kōrero e pā ana ki te iwi; āe, ko rātou ngā puna o te kī. SOLUTION/ RESPONSE TO PROBLEM 1</p> <p>I te āhua tonu o ēnei rā nei kua rere te pātai he aha kē ia oti tēnei mea te kaumātua, ā, ko te take i rere ai tērā pātai nā te mea kua kitea iroto i ētahi iwi kua kore kē tēnei momo tangata e kōrerotia ake nei e au. Kua eke tātou ki te reanga pakeke kāore nei e mōhio ki te reo, ki ngā tikanga tae atu hoki ki ngā kōrero? E kaumātua noa ana nā te mea kua eke ki te karangatanga ahungarua nā te aha kē ia rānei? (5) Kua kaha te whiua o te pātai he aha tēnei mea te kaumātua me aha rawa rānei te tangata e kaumātua ai ki te titiro a te tangata? Mēnā kua ahungarua te tangata engari e tino kūare ana ki ngā tikanga me ngā kōrero a te iwi, ka kaumātua tonu? PROBLEM 2 Ko tēnei pātai me waiho anō mā ngā iwi tonu e whakautu, e whakatau engari he pātai e kaha ana te pātaitia e te rangatahi. SOLUTION/ SOLUTION/ RESPONSE TO PROBLEM 2 Ko au kei te kī ko te momo kaumātua o te wā i a au e taiohi ana kua tino kore haere, PROBLEM 3 me uaua kē rānei ka kitea engari ko te hunga kaumātua, kua noho makorea, pūtoetoe rānei, e tika ana kia kauanuanutia, SOLUTION/ RESPONSE TO PROBLEM 3</p> <p>Ko tētahi take nui e aroha nei au ki te hunga pakeke nei kua kore te ao Māori o ēnei rā nei i mōhio me pēhea te kōrero ki te pakeke, me pēhea rānei te manaaki i te pakeke. I tua atu i tērā kua kore te ao Māori e mōhio ki te whakarongo ki te pakeke engari ka pātai tonu, ka pākiki tonu tē whakaoko noa ai. He āhuatanga tērā kua uru kaha mai ki te ao Māori, ā, nā konei anō nei te ao Māori i āhua kotiti ai he kore i whakapono he mātauranga anō tō ngā kaumātua. PROBLEM 4</p> <p>Kāti, ko tāku noa iho ki a tātou he kī atu kia tino manaakitia te hunga pakeke ahakoa pēhea te mōhio, te kore rānei i mōhio, ki ngā āhuatanga o te ao Māori nā te mea he wā tōna ka noho atu ko koutou, ko tātou ki taua nohonga e whakaparanga nei tātou i roto i te rā nei.</p> <p>E ai ki ō tātou koroua, kuia ‘he huri tēnei mea te mate’, nō reira āta whakaarotia ake te kōrero nei. SOLUTION/ RESPONSE TO PROBLEM 4</p> <p>Me pēnei noa ake pea te whakatau ake ‘E te mātātahi kia aro nui mai ki te mātāpuputu; e te mātāpuputu whāngaia mai te mā tātahi e hiakai nei ki ngā taonga kei a koutou’ SOLUTION/ RESPONSE TO PROBLEMS 2 - 4</p> <p>Tēnā tātou katoa kia tahuri ki te whakanui, ki te whakarangatira i ō tātou kaumātua i roto i tēnei tau kua whakaarotia ake hei tau aro nui atu ki a rātou.</p> <p>He Muka:Putanga 11 (4) Koanga 1998</p>	<p>Explaining</p> <p>Arguing</p>

The Year of the Elderly-Timoti Karetu

The United Nations has recommended that in this coming year, The Year of the Elderly will be observed worldwide, that at least is my interpretation of the notice. **SITUATION**

What concerns me is that they are looking at older people in general and not at the Māori interpretation of an elder. **PROBLEM 1** I have already written in another paper that in my youth, on the marae of Tuhoe, Waikaremoana and Ruatahuna, the elders were a group who modeled what was right and effective, they retained the customs, they were a skilful group, they spoke with one voice, they retained tribal knowledge, it is true that they were the fountains of knowledge. **SOLUTION/ RESPONSE TO PROBLEM 1**

With things the way they are these days, the question as to what defines a kaumātua (Māori elder) is being asked, and the reason for the question is that it has been seen that within some tribes there are no kaumātua left. We have reached the stage when some elders have no knowledge of the language, the customs, or even the stories. Is one a kaumātua because one has reached another generation, or is there some other criteria?

The questions that are asked regularly by people concern the criteria for a kaumātua or what must a person do to be recognized as a kaumātua? If one has reached old age but has no knowledge about the customs, tribal stories, is one still regarded as a kaumātua?

PROBLEM 2

The question should be left for the Māori people to answer, to examine, **SOLUTION/ SOLUTION/ RESPONSE TO PROBLEM 2** but it is a question frequently asked by the younger generation. The type of kaumātua who were around when I was a teenager, in my opinion, are no longer around, or are difficult to find, **PROBLEM 3** but the kaumātua we have now, are the survivors, it is only right that they are respected and are looked on with fondness by the younger generations. **SOLUTION/ RESPONSE TO**

PROBLEM 3

The main reason I feel sympathy for the kaumātua is that, the Māori world of today no longer know how to speak to them or how to show them respect. Furthermore, the Māori world does not know how to listen to the elderly but instead insist on continually asking questions and not listening at all. That is a common feature which has entered the Māori world, and this is why the Māori world is not united, there is not the belief that kaumātua do indeed possess a special knowledge. **PROBLEM 4**

That aside, my message is that the elderly should be really supported whether or not they know the ways of the Māori world because the time will come when you, when all of us will be part of the group we are discussing today. **SOLUTION/ RESPONSE TO PROBLEM**

According to our elders, 'Death moves around', so therefore, this really needs to be considered.

Perhaps this could be a concluding suggestion,

Youth, respect your elders;

Elders, feed the youth who hunger for the knowledge you possess. SOLUTION/

RESPONSE TO PROBLEMS 2 - 4

Thank you all, you who will take part in honouring and respecting our kaumātua during the year which has been designated as the year which will have a special focus for them.

The overall structure of this text is once again *Problem-Solution*. There are two internal sections organised in terms of *General - Particular (Preview – Details)*. Apart from an introductory section exhibiting the *Explaining* genre, the text is cast in the *Arguing* genre. The progression is largely *linear*, progressing through three main *Problem* sections. However, there is an element of *cyclic* progression in the revisiting and restatement of *Problem 2* in *Problem 3* and in the section in which a *Solution/Response* refers to three earlier *Problem* sections (*Problems 2 – 4*). In terms of rhetorical signalling, the existence of a problem is signalled in *Ko tāku e whakapae*. Solutions (problem responses) are, once again, characterised by injunction:

me waiho . . .

e tika ana kia . . .

kia tino manaakihia . . .

āta . . . whakaarotia ake . . .

kia aro nui mai . . .

whāngaia mai te mā tātahi

kia tahuri ki te whakanui . . .

It should be noted that *Problem* sections typically occur in the form of questions and that *Solution* sections do not resolve the issues and questions raised but, rather, suggest ways of responding in the absence of definite answers.

6.2.5 Text 5 *He Hē Anō Te Hē nā Timoti Karetu*

Here, Karetu reacts to the response ‘You are trampling on my dignity’ used by some learners of tē reo Māori when the errors in their language are corrected. He strongly recommends to learners that they should listen carefully and learn from those who are fluent. He questions the benefits of negative reactions by learners to being corrected, arguing that those who do not use te reo Māori correctly and reject correction are abusing the language. His final statement leaves the reader in no doubt about his response to incorrect use of te reo Māori: ‘Correct your language language or speak English’.

Rhetorical structure: General-Particular	Argument Text-type 5 - Rhetorical Structure: Problem-Solution	Genres: explaining, arguing
<p>Preview</p> <p>Details</p>	<p style="text-align: center;">He Hē Anō Te Hē nā Timoti Karetu</p> <p>Tēnei māua ko taringa te rongo ake nei kua kaha te whiua o te kōrero, 'E, e takahi ana koe i tōku mana', inā whakatikahia te hē o te rere mai o te kōrero a te tangata. Ko ōna kore mōhio nei ki te whakatakoto i te reo i runga i takahia nei. SITUATION AND PROBLEM 1</p> <p>Ko tā te hunga e ako ana he whakarongo ki tā te hunga matatau whakatakoto i te kupu, SOLUTION/ RESPONSE TO PROBLEM 1 mā te whai hoki i tā te matatau ka mōhio ko te kūare, ko te pōhēhē, ko te kore mōhio. EVALUATION OF SOLUTION/ RESPONSE TO PROBLEM 1</p> <p>Ko wai o tātou kāore i whakatikaina mai e tētahi e matatau kē noa atu ana i a tātou ahakoa he aha te kaupapa? Ko wai nei? SITUATION 2 Ma te mamae hoki te whakatika mai a te tangata matatau kē noa ake i a koe ka aha? Ka matatau ake te mea i whakatikaina rā?</p> <p>Engari mō tēnā, ka noho tonu ko kūare tōna hoa haere he kore i areare mai nō taringa ka tahi, he waiho mā wheke kurī noa iho e kawē ka rua, ka noho ko whakamau, ko mauāhara tonu atu rānei hei hoa ka toru, engari kia tino kī noa ake au ki te pērā mai te tangata e kore ia e matatau ki te reo ahakoa pēhea. PROBLEM 2 (arising out of PROBLEM 1)</p> <p>Ko tāku nā whakautu hoki ki tēnā whiua mai i te kupu, arā, mō te takahi mana, he kī noa atu, 'E, kei te tūkinu, kei te kōhuru koe i tōku reo.' Ki te pīrangi koe koinei hei reo mōu, tēnā kia tika mai i a koe, ka whakarongo ki te hunga matatau me tā rātou kī mai, 'me pēnei kē, me pērā kē' rānei engari kaua e amowheke, e hūneinei noa!</p> <p>Kia hoki ake nei ki te kōrero 'He hē anō te he'. Kāore i tua atu, kāore i tua mai i tērā! SOLUTION/ RESPONSE TO PROBLEMS 1 & 2</p> <p>Koutou e ako nei, e whai nei i tō tātou reo kia mau tonu ai, kia ora tonu ai, ka nui te mihi engari kia mārama anō tātou ki tō tātou matatau mehemea kāore te eke, ā, kā whāia kia eke, arā, whakarongo ngā taringa, kopi te waha atu i te whiua pātai kia mārama ai he aha kē i pēnei ai, he aha kē i pērā ai. He wā anō hoki e kōrero ai te waha, he wā anō hoki e noho puku ai taihoa e kōrero.</p> <p>Kia mōhio tātou katoa āhea, tēhea whāia ai. Ki te taea tērā kua tīmata tā tātou takahi i te ara o te tika, i te ara o te mārama.</p> <p>Ki te tohe te tangata mō te tohe noa te take he aha te hua ka puta? He tino kore nei! Engari ki te tohe te tangata kia puta ai ia ki te whai ao, kia whiwhi rānei i tāna i pai ai, kātahi te hua ka puta.</p> <p>Kāti, kia hoki noa ake ki te kōrero a ngā kaumātua, arā, 'He hē anō te hē, he tika anō te tika. SOLUTION/RESPONSE TO PROBLEMS 1 & 2 (expanded)</p> <p>Waiho i konei, kia kitea ai ka pēheatia te reo e te hunga ako engari ki te rongo au e hē mai ana PROBLEM 3 ko tāku he kī noa atu, 'E me pēnei kē', ā, ki te kī mai tērā, 'E, kei te takahi koe i tōku mana', PROBLEM 4 (involves restatement of PROBLEM 1 in hypothetical future context) ko tāku atu 'E, kei te kōhuru, kei te tūkinu koe i tōku reo.' SOLUTION/RESPONSE TO PROBLEM 4</p> <p>(10) Me mutu i konei. Whakatika rānei, kōrero Pākehā kē rānei engari me mutu te kōhuru, te tūkinu! SOLUTION/RESPONSE TO PROBLEMS 1 -4</p> <p>(He Muka: Putanga 11 (3) Koanga 1998)</p>	<p>Explaining</p> <p>Arguing</p>

Wrong is Wrong-Timoti Karetu

My ears and I have heard the claim “You are trampling on my self-esteem” being heard more often when the grammatical errors in the language of communication are corrected.

It is those who have little knowledge of the correct and appropriate structures of the language who are making the claim that their esteem is being ‘trampled on’.

SITUATION & PROBLEM 1

Those who are learning need to listen to the way in which fluent speakers structure their language **SOLUTION/ RESPONSE TO PROBLEM 1** because it is by following fluent speakers that those who are less fluent, those who are unsure, those who do not know, will learn. **EVALUATION OF SOLUTION/ RESPONSE TO PROBLEM 1**

Who among us was not corrected by someone more fluent, no matter what the topic? Who? **SITUATION 2**

What purpose is served by being offended at being corrected by someone more fluent than you? Will the person who was corrected become more competent?

That is not likely, ignorance will continue to be his companion, because the ears did not pay attention in the first instance, because ‘wheke kurt’ will still be the guide in the second instance, grievance or ill-feeling will be a companion in the third instance but I must make it clear that if a person behaves in this way, he /she will never become fluent no matter what.

PROBLEM 2 (arising out of PROBLEM 1)

My own response to the claim regarding the undermining of self-esteem, is to say, “You are treating my language badly, you are killing my language. If you wish to have this as your language, make sure it is correct, listen to those who are fluent and their reminders ‘it is said like this, or it is said like that’ but don’t become fretful, don’t become angry”.

To return to the statement, ‘A mistake is still a mistake’. There is no question about this.

SOLUTION/ RESPONSE TO PROBLEMS 1 & 2

Those of you who are learning, you who are aiming at pursuing our language so that it will not die, so that it may remain a living language, you must be congratulated but we must be aware of levels of proficiency, if these are not being attained, then make this attainment an objective, that is, listen carefully, say nothing except to seek clarification as to why it is like this, or like that. There is a time for talking, a time for silence, for holding back from talking.

We all need to know when or what to aim at. Once that is achieved, we are on the right path, on an enlightened path.

What is the benefit if one argues for the sake of argument? There is none. But if one argues for the purpose of gaining more knowledge, or to acquire what one desires, then there is a benefit.

So that aside, to return to what our elders say ‘Wrong is wrong. Right is right’.

SOLUTION/RESPONSE TO PROBLEMS 1 & 2 (expanded)

Leave that matter here for the present so that the progress of language learners can be observed but should I hear the use of incorrect language, **PROBLEM 3** my reaction will be to say, 'This is the correct way to say that', **SOLUTION/ RESPONSE TO PROBLEM 3** and if the reaction is 'You are trampling my esteem', **PROBLEM 4 (involves restatement of PROBLEM 1 in hypothetical future context)** my response will be, 'You are mistreating, you are violating my language'. **SOLUTION/ RESPONSE TO PROBLEM 4**

Let us finish here. Correct your language or speak English but stop the abuse, stop the violation. **SOLUTION/ RESPONSE TO PROBLEMS 1 – 4**

The overall structure of this text is once again *Problem-Solution*. There is, however, also *General - Particular (Preview – Details)*, with the initial *Preview* section representing the *Explaining* genre, and the following *Details* section representing the *Arguing* genre. The progression is partly *linear* in that *Situation 2* arises out of *Situation 1*, and *Problem 2* arises out of *Problem 1*. Also, there is a summative *Solution/ Response* (later expanded) that relates to *Problems 1, 2* and *4*. However, in that *Problem 4* represents a revisiting of *Problem 1* (although in a hypothetical future context), there is also an element of *cyclic* progression. Here, *Situations, Problems* and *Solutions* may all involve question forms.

In terms of rhetorical signalling, *Problems/Responses* are typically in the form of injunctions:

tēnā kia tika mai . . .
whakarongo ki te hunga matatau . .
kaua e amowheke, e hūneinei noa!
whakarongo ngā taringa . . .
Whakatika rānei, kōrero Pākehā ranei . . .
me mutu te kōhuru, te tūkino!

6.2.6 Text 6 Te Mātauranga Māori nā Tīmoti Kāretu

Kāretu here introduces the issue of '*Te Mātauranga Māori*'. He poses a number of questions throughout the text and presents for the reader, a selection of alternative criteria for *Mātauranga Māori*. However, he offers no resolution.

Rhetorical structure: General-Particular	Argument Text-type 1- Rhetorical Structure: Problem-Solution	Genres: explaining, arguing
<p>Preview</p> <p>Details</p>	<p><i>Te Mātauranga Māori nā Tīmoti Kāretu</i></p> <p>Nā te tonu mai a te rōpū nei, a Te Rōpū Takawaenga Mātauranga Māori, kia haere atu au hei kaikōrero ki tā rātou hui ā-tau ki te marae o Waikawa i Te Wai Pounamu, ka noho au ka whakaaro ake ki a au anō, he aha rā hei kaupapa kōrero māku ahakoa te tonu mai me pā anō ki tētahi āhuatanga ki te reo. Nei ka noho, ka noho, ka mahuki ake e whakaaro tērā pea ka whai hua tonu te wero atu ki te pātai,</p> <p>‘He aha ia tēnei mea, te mātauranga Māori?’ Ko tēhea rā o ēnei Ko te mātauranga e pā ana ki te ao Māori? Ko te mātauranga e riro ana mā te reo Māori e kawe? Nā te mea ko te tangata Māori kei te whai, kua mātauranga Māori? Ko te whakaako i te tangata e kī ana, e mōhio ana, he Māori ia? Ko tēhea? Ko te katoa kē rānei o ēnei e rārangi nei?</p> <p>Tēnā, kia tīkina atu te kōrero kua takoto ka āhua whaiwhai haere ai me kore noa iho nei e tūpono ka puta tētahi punua māramatanga nei.</p> <p>Ko te mātauranga e pā ana ki te ao Māori? Kāore e kore ka tere tonu te kapo atu a ōna whakaputa mōhio ka pātai, tēhea ao Māori? Tō nehe, tō nāiane rānei? Inā ko tō nehe ko ēhea āhuatanga?</p> <p>Ko ngā karakia? Ko ngā waiata? Ko te noho? Ko ngā whāinga kia ea te toto i maringi? Ko ngā kōrero atua? Ko te whakapapa? Ko te aha, ko te aha, ko te katoa kē rānei o ēnei i runga ake nei? Inā ko tō nāiane ao ko ēhea āhuatanga? Ko te noho i ngā tāone me ngā take i oti kē mai ki reira noho mai ai? Ko te kaha o te taka ki te hē me te pātai he aha i pērā ai? Te kaha o te ao Māori ki te kai paipa, kai aha noa iho, kai aha noa iho me te whai i ngā take i pērā ai? Te whakamomori, te patu wāhine me te tūkino tamariki ngā take anō hoki i takahia ai tērā o ngā huarahi?</p> <p>Kua kaha nei te aro o te pūhou, o te mātātahi ki tōna ao me ana tikanga. Koirā anō pea tētahi wāhanga o te mātauranga Māori? Te wāhi ki te tāne, ki te wahine i roto i ngā tikanga ināhoki e kī ana ētahi kei te takahia te tikanga. Mā te mātauranga e kore ai e takahi, ka kaha kē atu rānei te takahi?</p> <p>Mēnā katoa ēnei āhuatanga o runga ake nei e whakaakona ana ki te reo Māori kua mātauranga Māori i tērā? Ki te whai ko te Māori i ēnei kaupapa kua mātauranga Māori? Ki te whai mai ko kiritea kua kore i Māori? Kua aha kē ki te kore i Māori? Mēnā e whakaakona ana te Māori ki tētahi kaupapa, ahakoa he aha, kua mātauranga Māori i tērā?</p> <p>Kei kī mai koutou kei te kapekape noa mai tērā i a tātou, hei aha noa iho i aro atu ai. Aua atu ki a au mēnā koinā te whakaaro kei te rere, engari e tū tonu ana taku pātai, he aha tēnei mea te mātauranga Māori?</p> <p>(He Muka: Putanga 11 (1) Raumati 1998)</p>	<p>Explaining</p> <p>Arguing</p>

Māori Education-Timoti Karetu

An invitation from a mediation group on Māori Education, that I be a guest speaker at their annual conference in Waikawa, Te Wai Pounamu (The South Island), led me to reflect on a topic, despite the request that the topic should relate to some aspect of the language. I considered the matter for some time and the notion that perhaps it would be worthwhile to challenge the question ‘ **SITUATION**

What is this thing referred to as Māori Education’? Which one of these would fit the criteria?

Is it education about the Māori world? Is it education through the medium of the Māori language? Is Māori education that education which is being pursued by Māori people?

Is it teaching a person who claims or knows he/she is Māori? Which of these fit the criteria? Or is it all of these listed here. **PROBLEM 1 (general)**

So then let’s turn to the ideas which have been set down and pursue these and perhaps a little clarity may emerge. **SOLUTION/ RESPONSE TO PROBLEM 1**

Should it involve knowledge relating to the Māori world? Undoubtedly, some will be quick to ask which world of the Māori? Ancient Māori, or modern Māori? If it is to be ancient Māori, which aspects should it be? Should this include prayers, songs, Māori society, the practice of revenge, information about the gods, knowledge of genealogy? And so it goes on, or should it include all of the above? Now, if it were in terms of today’s world which aspects should be covered? Should this include living in the cities and the issues of why this is so, falling on troubled times and the reasons why, the fact that too many Māori smoke too much, smoke other things, and why this is so? The incidence of suicides, the physical abuse of women and the abuse of children and why this is so are also issues that occur in this context. Our young people, our youth now focus firmly on their kind of world, so that could perhaps be another focus for Māori Education. There is the question of the role of men, of women, for it has been suggested by some that these roles are not being correctly observed. Will education stop this or make it worse? If all these suggestions above were to be taught through the medium of Māori, does this become Māori Education? If Māori people are pursuing these topics, is that Māori Education? If the learners were non-Māori, is this now not Māori Education? What then if it is not in Māori? If Māori people are taught a subject, no matter what, does this qualify as Māori Education? **PROBLEM 1 (specific)**

Some people might say that this is simply an attempt at stirring, at agitating, and should be ignored. **PROBLEM 2** It doesn’t matter if that is the opinion, **RESPONSE TO PROBLEM 2** but my question remains ‘What is Māori Education?’ **EVALUATION OF SOLUTION/ RESPONSE TO PROBLEM 2/ RESTATEMENT OF PROBLEM 1**

In this text, *Problem-Solution* is again combined with *Preview-Detail*. Once again, the *Preview* in the initial section is in the *Explaining* genre and the *Details* in the remainder of the text are presented in the context of the *Arguing* genre. There is overall *cyclic* progression, with the first *Problem* being stated in general terms and then revisited in more specific terms, and with the restatement of *Problem 1* in the context of an *Evaluation* of the *Solution* (response) to *Problem 2*. In the emergence of *Problem 2* out of *Problem 1*, there is, however, an aspect of *linear* progression. Once again, the Problem is expressed in question form and injunction (*kia tīkina*) occurs in *Solution* (response). As was the case in the first Argument text by Karetu (Text 4), readers are left to seek resolutions to the problems themselves.

6.2.7 Rhetorical structure and the *Argument text-type*: Some conclusions

The conclusions reached here are intended to be indicative rather than prescriptive. In other words, the fact that the features to which reference is made here have been found to characterise six authentic texts representing the *Argument text-type* written by two highly competent writers does not mean that they will necessarily characterise all texts of this type written by highly competent users of Māori.

Since real-world texts tend to be complex and multi-faceted, it should not be surprising to find that all of the texts analysed here are multi-generic. What this indicates is the need for an approach to the analysis of genre – such as the one adopted here – that is capable not only of identifying movements between and among genres in terms of the different purposes that may characterise whole texts (or different sections of the same text), but also the different cognitive process

types and combinations of inter-propositional relationships that are engaged in relation to the communication of different purposes.

In each case here, an initial short section, exhibiting the *Explaining genre* is followed by a longer section exhibiting the *Arguing genre*. In each case, there is also a combination of *Problem-Solution* and *General-Particular (Preview-Details)*. In three cases (*Texts 2, 5 & 6*), the *Preview* section is text-initial and is in the *Explaining genre*, the *Details* section that follows being in the *Arguing genre*.

In terms of the *Problem-Solution* structure, the internal organization is *linear* in two cases (*Texts 1 & 3*), *cyclic* in one case (*Text 2*) and a combination of *linear and cyclic* in the remainder (*Texts 4, 5 & 6*). Where there is *cyclic* progression, it takes one of the following forms:

- a *Problem* is stated in general terms and then revisited in more specific terms (*Texts 4 & 6*);
- a summative *Solution/Response* section refers to a number of *Problem* sections (*Texts 4 & 5*).
- a *Solution/Response* is stated in general terms and then revisited in more specific terms (*Text 2*).

In one case (*Text 2*), there is *progressive multilayering*, involving a range of different aspects of *Solution/ Response* appearing one after the other.

Typically, *Solution* sections are in the form of injunctions. There is one example of this in *Text 1*, seven in *Text 2*, five in *Text 4*; and six in *Text 5*.

In the texts written by Karetu, *Situation* sections (Text 5), *Problem* sections (Texts 4 & 6), and *Solution/Response* sections (Text 5) may take the form of questions. Furthermore, in two cases (*Texts* 4 and 6), the *Solution/ Response* sections do not involve a resolution of the issues raised in the *Problem* sections. Instead, readers are invited to recognise and reflect upon the problems raised.

Teachers who are interested in applying the categories discussed by Hoey (outlined here in *Chapter* 3), should note that they are very general and need to be supplemented by the types of information that analyses of the type conducted here can reveal if they are to be genuinely useful in helping students to create authentic texts in Maori that are constructed in order to realise genuine communicative purposes.

6.3 *Information Report Text-Type*

In this section, six texts belonging to the *Information Report* text-type are examined in terms of overall discourse organisation, rhetorical organisation and generic structure. A brief abstract contextualises each text and a brief summary of findings follows each text.

6.3.1 *Text 1 Te Marae o te Maori-Maoritanga nā Apirana Ngata*

Here, Ngata provides his account of the spiritual beliefs of Māori before and after the advent of Christianity. He argues that some spiritual knowledge was protected in the *whare wānanga* (houses of learning) but that this knowledge, in particular, knowledge about *Io* - was gradually acquired by Pākehā.

Rhetorical Structure: Problem-Solution and/or Matching	Information Report Text-type 1- Rhetorical Structure: General-Particular	Genres: explaining, describing
Matching (Compatibility) PART 1	<p style="text-align: center;">Te Marae o te Maori-Maoritanga nā Apirana Ngata</p> <p>Kei roto i nga whakapuatanga kōrero o ia iwi o tēnei ao, tērā e kitea a rātou tini mano pūtake o te tangata. kimi tonu āna tāngata i tōna putanga mai ki te whai ao. I tutuki ta te nuinga o nga iwi ki tēnei whakapono he mea hanga te tangata tētahi mana nui, tētahi mana kaha, whakaharahara, ka kiia e rātou he Atua. Kua whakaakona tātou ko te whakapono Karaitiana te whakatakotoranga tuatahi.</p> <p>PREVIEW 1</p> <p>Kei roto i te pukapuka tuatahi a Mohi o Kēnehi e mau ana, i hangaia mai te tangata i te puehu, a, na te Atua i whakahā i nga pongo o tōna ihu ka whiwhi i te wairua, ka kiia tēnei ko te Oropohanga. Ko te tāne i hangaia i te tuatahi, no muri ko te wahine, i runga i nga kupu a te Atua, kaore e tika kia noho mokemoke te tāne engari kia whakawhiwhia he hoa hei atawhai i a ia.</p> <p>Tērā atu nga kaupapa kōrero a ētahi atu iwi, engari ko te whakapono tēnei i mauria mai e ta Pākehā ki waenganui i nga Maori o Aotearoa nei, āpiti atu ki nga moutere a te Moana Nui a Kiwa.</p> <p>Ahakoia ra he maha nga hāhi na rātou i mau mai tēnei whakapono, he reo kotahi tonu ta rātou, he ririki nei nga rerekētanga, ko te mea i tāia ko te Paipera, ka whakamaoritia ki nga reo katoa o nga iwi Maori.</p> <p>DETAILS 1</p>	<p>Explaining</p> <p>Describing</p> <p>Explaining</p>

Rhetorical Structure: Problem-Solution and/or Matching	Information Report Text-type 1- Rhetorical Structure: General-Particular(continued)	Genres: explaining, describing
Matching (Compatibility) PART 2	<p>I pērā ano hoki te Maori onamata, i tōna hangainga ki ōna putake, i tōna tipunga mai rānei i a nehe ra. PREVIEW 2</p> <p>Ko nga kōrero mo nga whakatakotoranga me nga tikanga a te Maori, e rua ōna āhua: Ko nga kōrero i ahu mai waho o te whare wānanga, ko nga kōrero hoki i takea mai i roto tonu i aua whare.</p> <p>Ahakoa ko nga kōrero ra ano i haere mai ano i nga whare nei i tukua ēnei kia kohia e te mutu tangata. Ka marea he mea noa, ehara i te tapu. Ko nga whakaona tapu i taiepatia atu ki roto i nga Whare Wananga. I hunaia i reira mai i te tini o te tangata ko nga korero mo Io.</p> <p>Otira na te Pākeha i hopu haere nga kōrero a nga kaumātua, ka pā te kaupapa o Io, ka whakatūria ko ia te Atua tino tapu o te iwi Maori i ōna mata. Ma te tino tohunga anake e whakahua i tēnei ingoa i nga wāhanga noa, i nga wā e rite ana. Ahakoa ra he kaupapa ngaro, tērā tonu te takoto whānui i roto nga whare wānanga, i te Taitokerau, i te Tairāwhiti, a, i ētahi wāhi o te Taihauāuru.</p> <p>Na ngā tohunga, na nga morehu o nga pakanga i hoatu ki a ratou e mōhio ana ki nga taurira whakatipuranga hou kua mōhio ki te tā kōrero pukapuka, na reira ka heke mai nga kōrero o Io ki a tātou.</p> <p>Ko Io Nui, te Atua o nga Atua katoa Ko Io Roa, te tuturu, Ko Io Matua, te Matua o te Rangi o te Ao, O nga tāngata me a rātou mea katoa, Ko Io Matua te Kore, kaore he matua, Ko Io Matua te Taketake, te taunga motuhake, Ko Io te Wānanga, te tīmatanga o nga mea katoa, Ko Io te Toi o nga Rangi, te Taumata o nga Rangi, Ko Io te Matanui, o nga mea e kitea ana, Ko Io te Matangaro, o nga mea kaore e kitea, Ko Io te Matakakao. Te ra, te mahana, te muri ahi, Ko Io te whiwhia, te hanga tangata, Ko te Matatapu, te mutunga ake o te tapu.</p> <p>(10) E kiia ana nāna i hanga i te ao, mai i te kore, kaore i whānau, he matua kore, kaore i mau ki te wahine, he uri kore, engari nāna ka hanga i nga mea katoa tae noa ki te tangata.</p> <p>DETAILS 2 (Kaa & Kaa , 1996 :306-307)</p>	<p>Describing</p> <p>Explaining</p>

The Marae of the Maori People: Maoritanga - Apirana Ngata

Throughout the world, different peoples have different interpretations on the origin of man. Man is still seeking knowledge of his creation. Many believe that man was created by a great power, by some powerful authority, with an extraordinary power that they claim to be a God. We have been taught that Christianity is the superior teaching. [PREVIEW 1](#)

It has been written in the first book of Moses and of Genesis that Man was created from dust and it was God who breathed life through his nostrils and instilled within him a spirit and this was the *Oropohanga*, the creation. The male species was created first and then the female for according to the word of God man should not be alone, but he should have a companion to nurture him.

There are many other explanations held by other peoples but this is the faith brought by the Pākehā to the Maori people of New Zealand and to the Islands of the Pacific.

Although there were many denominations, their messages were similar with a few slight variations, the Bible was the printed word and this was translated into the languages of all the indigenous peoples. [DETAILS 1](#)

Ancient Maori had a similar belief about their creation, their origins, their development in ancient times. [PREVIEW 2](#)

These beliefs and the customs of the Maori came from two sources. There was the knowledge that came from outside the *Whare Wānanga* (Maori Schools of Learning) and the knowledge that originated from inside the *Whare Wānanga*.

Although the teachings from the various *Whare Wānanga* were similar this was made available to anyone. It became common knowledge and was not regarded as sacred. The sacred teachings were kept secret within the school of learning. The teachings of Io were concealed there from the majority of people.

Indeed, it was the Pākehā who acquired the stories of the Maori elders that related to the teachings of Io, the most sacred of gods to the Maori of old. Only a tohunga (priest) could refer to him and only in the right places and at the right times. Although the teachings were suppressed, it is possible that these were more widely taught in the *Whare Wānanga* in Te Taitokerau (Northern tribes) and Te Taihauāuru (Western Tribes).

The tohunga, the survivors of the battles handed on what they knew to the students of the new generation, who by this time had learned to record the written word and that is why the story of Io has been passed on down to us.

Io Nui represents the most important god

Io Roa represents uprightness and permanence

Io Matua represents the father of the heavens, of all people and their existence

Io Matua Kore of no parentage

Io Matua te Taketake, the permanent resting place

Io te Wānanga, the beginning of all things

Io te Toi o nga Rangi, the highest level of the heavens
Io te Matanui, those things visible to the naked eye
Io te Matangaro, those things not visible to the naked eye
Io te Matakakao te ra, the warmth, the flames of the fire
Io te Whiwhia, the stature of mankind
Io te Matatapu, the most sacred of all
The belief is that Io created the world from nothing, was not born, had no parentage, had no union with women, was childless, but nevertheless all things, including the world, were created by Io. [DETAILS 2](#)

In this text, the overall organization is *General-Particular (Preview-Details)*. There are two main sections, each with a *Preview* followed by *Details*. However, the two sections also relate to one another in terms of *Matching (Compatibility)*. Apart from two short sections in the *describing* genre, the text is in the *explaining* genre.

6.3.2 Text 2 *Te Ture, Tōna Hanganga, Ōna Whakahaerenga nā Apirana Ngata*

In this text, Ngata explains how laws have been made throughout history in different parts of the world. He also outlines who was responsible for determining these laws, as well as noting the consequences when the laws were broken. For Māori of old, the *mana* (which may be loosely translated as a combination of prestige, authority and respect) lay with the chief who determined the consequences when laws were broken. Ngata expresses his sadness for the loss of the authority of Māori chiefs.

Rhetorical structure: Problem-Solution and/or Matching	Information Report Text-type 2 - Rhetorical Structure: General-Particular	Genres: explaining, describing, arguing
<p><i>Situation</i></p> <p><i>Problem</i></p> <p><i>Solution/ Response</i></p>	<p>Te Ture, Tōna Hanganga, Ōna Whakahaerenga nā Apirana Ngata TOPIC</p> <p>He Whakamārama : Te āhua o te waihanga i nga ture. The Editors E tino mārama ai te iwi Maori ki ēnei take, me tīmata mai nga whakamārama i te kaupapa o nga rōpū whaimana ki te hanga i nga ture. RESTRICTION</p> <p>I roto i nga iwi katoa o te ao, mai onāmata, tērā tētahi rōpu, tētahi tangata tētahi huihuinga tāngata rānei, e mana ana ki te whakatakoto i tētahi tikanga, hei whakarite i te noho a te iwi, hei whakatau i nga raruraru, hei whiu i nga hē. Ko te tohu tēnei o te mana o te tikanga, ko te whiwhi o te rōpū, o te tangata whakatakoto tikanga rānei i te mana whiu ina takahia taua tikanga. PREVIEW</p> <p>Ki etahi iwi ko te Kīngi te mana, ki ētahi ko te Hāhi, ki ētahi ko te huihuinga rangatira, ki ētahi ko te huihuinga o nga māngai o te iwi. DETAILS 1: Lawmakers</p> <p>Kei raro i a ratou, e rongou ana ki a ratou whakahau, ko nga rōpū ringa kaha, hoia, pirihimana, ērā atu rōpū e kaha ana ki te whakatutuki i te mana o te ture. Ki te Maori, ko te rangatira te mana whakatakoto tikanga. I rongou tōna iwi ki tōna reo, a, ina takahia taua kupu ka whakatoro tōna ringa kaha ki te patu, ki te muru, ki te raupatu, ki te whakahaere i ērā atu tikanga e kitea ai te mana o tana kupu. DETAILS 2: Law Enforcement</p> <p>Na ka mārama tātau, ko tēnei mea ko te ture, he tikanga na tētahi tangata whaimana, na tētahi rōpū whaimana rānei i whakatakoto, hei mea whaimana ki waenganui i te iwi. RESTATEMENT OF PART OF PREVIEW</p> <p>Ahakoa i te ture tangata, ahakoa i te ture Atua, kaore e mōhiotia te ture he ture ki te kore e whiu ina takahia te tikanga, e kiia ra he ture; mo te takahi i te ture tangata, ko te herehere, ko te rīpeka , ko te taonga riro mo te takahi i te ture Atua ko te whakamamae wairua, ko te ahi kāpura o te reinga, ko te teteatanga o nga niho. DETAILS 3: Penalties</p> <p>Na te aha ia na i ngaro ai te mana o nga rangatira Maori? Na te kore tuara mo a rātau kupu i roto i ēnei ra. Kua ngaro te ringa kaha i a rātau, hei whakaariari mai i muri o te kupu, e wehi ai te tangata. Kua hipokina e te ture Pākeha te kākahu ki runga i te iti, i te rahi, hei tauārai mo te ārita a te rangatira</p> <p>E toe ana ko te whakaaro ki nga tōtō mai o te pō, ki ngā kauwhau mua, ka kukume i roto ko te aroha.</p> <p>Ko te mea hoki e kiia nei i tēnei ra he ture no Niu Tīreni, ko te tikanga i hangaia mai e nga rōpū e whaimana ana i tērā wa.</p> <p>Koia tēnei kaupapa i tuhituhi ai, hei whakaatu:</p> <p>A. Ko wai aua Rōpū Whaimana?</p> <p>B. Ko wai ki te whakahaere i te ture?</p> <p>C. Pēhea ai ta rātau hanga i te ture?</p> <p>D. Na te aha te ture i whaimana ai?</p> <p>SUMMARY: RETURN TO TOPIC IN MORE DETAIL</p> <p>(Kaa & Kaa 1996: 113-114)</p>	<p><i>Explaining</i></p> <p><i>Describing</i></p> <p><i>Explaining</i></p> <p><i>Describing</i></p> <p><i>Explaining</i></p> <p><i>Arguing</i></p> <p><i>Explaining</i></p>

An explanation: The ways in which laws are constructed. The Editors **TOPIC**

In order that the Maori people clearly understand these matters, the explanations should begin with a discussion about those who have the power to construct these laws. **RESTRICTION**

(2) Throughout history, and throughout the world, there have been groups of people, or a specific person, or some group that comes together with the power to establish laws for society, to settle problems, to administer punishment for wrongdoings. This symbolised the authority of the law, and the power of the group, the power of that specific person was seen, if the law was broken. **PREVIEW**

(3) In some societies, the power lies with the King, in others with the Parish, for some with a collection of chiefs, and for others a gathering of tribal representatives with the right to speak for that tribe.

DETAILS 1: Lawmakers

(4) Next in line of descent of power, listening to their decisions, are the groups with lawful powers such as soldiers, policemen, or any other groups whose role was enforcing the power of the law. To the Māori, the chief had the authority to establish the law. His people listened to his decisions and if that word was not respected, his authority gave him the power to kill, to plunder, to conquer, to carry out such acts so as to demonstrate the power of his word. **DETAILS 2: Law Enforcement**

(5) So it is clear to us that the law is established, by someone or a group in a position of power, as a symbol of authority within the community. **RESTATEMENT OF PART OF PREVIEW**

(6) The legality of laws will not be recognised as such if there is no penalty for the breaking of that law whether it involves the law of society or spiritual laws; the breaking of the laws of society has led to incarceration, crucifixion, repossession of goods, the breaking of the laws of God have resulted in spiritual penalties, the burning fires after death, the gnashing of teeth. **DETAILS 3: Penalties**

(7) What then is the reason for the loss of the authority of the Maori chiefs? There is now, no way to enforce their word. The chiefs no longer have the influence to make clear the authority behind their words, to instil respect into people. Pākeha laws that have now been applied to everyone, serve as an obstacle to the wishes of a chief. All that is left is to think about what the night may bring, the lines of ancestry, and sadness wells within.

(8) The system of laws, presently recognised as the laws of New Zealand, were established by those in power at that time. The reason for writing about this matter

was to explain:

A . Who were these groups with this authority?

B . How did they construct laws?

C . Who implements those laws?

D . What is it that gives the law so much power? [SUMMARY: RETURN TO TOPIC](#)

[IN MORE DETAIL](#)

The overall structure here is *General-Particular (Preview-Details)* although part of the Preview is made up of *Topic* (title) and *Restriction* (Editor's note and first sentence of the text). The *Details* section is divided into different areas of classification: law makers; law enforcement; penalties. Between two of the *Details* sections (law enforcement and penalties), there is a partial restatement of the *Preview*. Following the third *Details* section, as the text moves into a focus on specific Māori issues, the text moves from *explaining* and *describing* into *arguing*, with everything that has preceded serving as *Situation* in relation to a *Problem* (implicit in a question) and *Solution/ Response*. The text then returns to the main theme with a more detailed outline of the *Preview*.

6.3.3 Text 3 *Te Rōmene nā Apirana Ngata*

In this text, Ngata discusses the advantages of a particular breed of sheep – the Romney and, on the basis of this, offers advice to those who are not fully experienced in sheep farming.

Rhetorical structure: Problem-Solution and/or Matching	Information Report Text-type 3 - Rhetorical Structure: General-Particular	Genres: describing, explaining, arguing
<p>Situation</p> <p>Problem, Solution/Response 1/ Evaluation of Solution/Response 1</p> <p>Solution/Response 2</p> <p>Evaluation of Solution/Response 1 & 2</p>	<p style="text-align: center;">Te Rōmene nā Apirana Ngata TOPIC</p> <p>Ko te momo tēnei e whakatupuria nuitia ana ki Aotearoa, a, kei te atetea e ia te nuinga o ērā atu momo.</p> <p>Ko tōna tinana, he pakari, he ora, he nui, ahakoa ki te whenua wai, ahakoa ki te whenua maroke ahakoa ki te whenua whai kai, ahakoa ki te whenua iti te kai. He tinana nui tōna: he pai nga kātua ki te whakawhānau kūao ki te rau hipi kātua o te kāhui. Ko tōna wūru, he māmā iho i to te Rikini, he taimaha ake i to te Hāwhe purere: wūru utu nui, e tauwhainga ana ōna utu ki o te hāwhe purere i ēnei tau e whitu kua taha ake nei ki te mākete o Ingarangi. PREVIEW</p> <p>Ko nga hipi utu nui o tēnei motu, he Rōmene. I Wairarapa tae noa ki Waiapu, i Poneke tae noa ki Whanganui, i Opotiki, i Waikato, i te Rohe Potae, tae noa ki te nuinga o nga whenua whakanoho hou o te Taitokerau, ko te momo tēnei kei runga. DETAILS 1: Price and Distribution</p> <p>E pai ana ki a ia ngā āhua whenua katoa. Ko tōna whenua i tupu mai i tāwāhi, he repo. Na reira, ka ora ki nga whenua mākū, nui te ua. Ka tino pai ki a ia nga whenua nui te kai, ka tino ora te tupu a ōna wūru, ka nunui ana kūao, ka hohoro te mōmona. DETAILS 2: Land & Land Preferences</p> <p>Ko nga hipi uha e tino pai ana hei whakamoe ki nga tāne o ētahi atu momo, hei whakawhānau kūao mo nga whare whakamātao miiti. He mātāmua te whānau, he ora, he maha, he hohoro ki te mōmona. DETAILS 3: Cross Breeding</p> <p>Ko ētahi tohunga whakatupu hipi e kī ana he pai kia whakamoea te Rōmene ki te Rikini, ina e kitea e māmā haere ana, e potopoto haere rānei te wūru o te Rōmene. Engari kia kotahi whakamoenga mai o te toto Rikini, ka whakahoki ai ano i te kāhui ki te Rōmene, kia mau ai te pakari o te tinana i te taha Rōmene.</p> <p>E tika ana au kia tohutohu ki nga Maori o ia wāhi e tīmata ana ki te whakanoho hipi ki runga o rātou whenua kia mau i tēnei momo.</p> <p>Kua maha ēnei tau e mau ana a Ngāti Porou i tēnei momo, e manaakitia ana e te tangata mātau ki te mahi hipi, e maukinotia ana e te tangata tino kūware, e kaha ana ki te kuhu i a ia i roto i te hē o nga whakahaere, i te wā e ako ana tōna rangatira ki nga tikanga o te mahi hipi: a, ki te mahue noa atu i nga whenua whai karaihe hanga mīharo tōna ora, te pai o ōna wūru, te hua o ōna kūao.</p> <p>Kaore ia au i te mea kaati ko tēnei momo hipi anake e whakatupu.</p> <p>Tērā nga whenua e ora ai ano te Rōmene, otira e whai tikanga kē ake ano te Hāwhe purere. Tērā nga whenua e ora ai ano te Rōmene, otira e whai hua kē ake ano ko te Rikini.</p> <p>Mo te nuinga ia o nga whenua kei Aotearoa nei, he iti iho te aituā e pā ina mauria ko te Rōmene hei momo.</p> <p>E kī ana te tohunga o te Pākeha nāna te nuinga o ēnei kōrero i tohutohu ki au nui ake nga moni e puta mai i te kāhui kotahi mano hipi o te momo Rōmene, i nga moni e puta mai i te kāhui pērā ano te maha o ēra atu momo.</p> <p>(Kaa & Kaa 1996:158-159)</p>	<p>Describing</p> <p>Explaining</p> <p>Arguing</p>

This type of sheep is widely bred in New Zealand and is quite different from most other breeds.

This sheep is strong, it is healthy and large, it can survive on land with or without water, and it can survive where the grass is lush or sparse. The sheep are very big, they lamb very well, they are healthy and they produce a high percentage of lambs within the group. The wool is light compared with the Lincoln but weighs heavier than that of the Half-Breed. The wool fetches a good price and the prices have competed well with the Half-Breed, in the British markets over the last seven years. **PREVIEW**

The Romney Marsh is the highest priced sheep in the land. From Wairarapa over to Waiau, from Poneke over to Whanganui, in Otago, in Waikato, in Te Rohe Potae and indeed in most of the areas of Te Taitokerau recently introduced to the rearing of sheep, this is the breed of sheep on the land. **DETAILS 1: Price & Distribution**

It likes any sort of land. The land overseas, in England from where it originated was swamp, therefore, it will survive on wet land or on land which gets a great deal of rain. It particularly likes land with lush grass, its wool grows very well, its lambs will be large and will fatten well.

The ewes cross breed well for the purpose of providing lambs for the freezing works. They give birth early, they are healthy, and they have many lambs that fatten quickly. **DETAILS 2:**

Land & Land Preferences

Prominent breeders recommend that the Romney could be cross bred with the Lincoln to see if the breed will become lighter, or whether the wool will be shorter but there should only be one attempt at this, after which they should be returned to the Romney flock so that the strength of the Romney breed is retained. **DETAILS 3: Cross Breeding**

It is only right that I should advise our Māori people from each region, those who are starting out in the rearing of sheep on their lands, to keep to this breed. Ngāti Porou has kept to this breed for many years, and the experienced sheep farmers are taking good care of them while the less experienced are not, and yet they survive, they fend for themselves despite their mismanagement at a time when their caretakers are still learning about sheep farming: and if this breed is left on land where the grass is lush, the sheep will be healthy, its wool will be of high quality and the lamb production rate will be good.

I am not stipulating that this be the only breed that should be reared. The lands suited to the Romney may also be suited to the Half-Breed. These lands may also be suitable for the Lincoln breed. On the whole there are fewer disasters on the lands in New Zealand here, where the Romney is the prominent breed.

According to the Pākehā experts through whose teachings I have gained this knowledge, there is a greater profit to be made from a flock of Romney than from an equivalent of most other breeds.

Here, following a *Topic* section (title), the initial structuring framework is that of *General-Particular (Preview-Details)*, with the *Preview* section being followed by *Details* in three parts (price and distribution; land and land preferences; cross-breeding). All of this then acts as the *Situation* in relation to a *Problem* (implied), a *Solution/Response* (*Solution/Response 1*), and *Evaluation* of that *Solution/Response*, a second *Solution* (*Solution 2*) and an *Evaluation of Solutions 1 and 2*. The Problem-Solution section (*arguing* genre) provides a rationale for the initial section (*describing* and *explaining* genres).

6.3.4 Text 4 *Te Pāremata - Te Wāhi Pa mai ki te Iwi Maori nā Apirana Ngata*

In this text, Ngata outlines the stages involved in the establishment of the government of New Zealand, including the beginning of Māori participation in Parliament and the appointment of Ministers to deal with Māori affairs.

Rhetorical structure: Problem-Solution and/or Matching	Information Report Text-type 4 - Rhetorical Structure: General-Particular	Genre: explaining
<p>Situation</p> <p>Problem</p>	<p>Te Pāremata - Te Wāhi Pa mai ki te Iwi Maori nā Apirana Ngata</p> <p>He whakamārama: Te Pāremata me te kaupapa i uru atu ai te Maori ki roto. Nga Etita. PREVIEW</p> <p>No te 6 o nga ra o Pepuere, 1840, ka hangaia te Tiriti o Waitangi i waenganui i te Kuini o Ingarangi, ko Kāpene Wiremu Hopihona nei tōna māngai, me te iwi Maori, ko nga rangatira e 512 na rātau nei i waitohu a rātau tohu ki nga kape o tāua Tiriti, nga māngai o te iwi Maori.</p> <p>Kua whakamāramatia i te tatai kōrero mo te Tiriti, kua pānuitia nei i ērā marama ki ta tātou pepa, nga tikanga o ia rārangi, o ia rārangi o taua Tiriti. I kiia i reira na te rārangi tuatahi i tāpae ki te Kuini te Kāwanatanga, te mana rangatira, te mana hanga ture: a, ko tōna tinana e tu nei ko te Pāremata.</p> <p>Na, ko tēnei tātai kōrero e whai ake nei mo te Pāremata, mo tōna tīmatanga mai, mo te urunga o te iwi Maori ki roto ki te Pāremata, mo nga Minita i whakatūria o ia Kāwanatanga hei Minita mo te taha Maori.</p> <p>I muri tata iho o te whakaotinga o te Tiriti o Waitangi, arā, i te 21 o nga ra o Mei 1849, ka puta te pānui (Proclamation) a Kāpene Hopihona i tuhia ki Pēwhairangi, e whakaatu ana 'ki nga tāngata katoa kua taka te mana me te rangatiratanga o Aotearoa ki a Kuini Wikitōria me ana uri mo ake tonu atu' i raro i te Tiriti o Waitangi. DETAILS 1: Treaty of Waitangi & control over N. Island</p> <p>Kaore tēnei i pa ki te Waipounamu, ki nga motu rānei e piri ana ki tērā motu.</p> <p>Ehara i te Tiriti ēnā i whakataka ki raro ki te mana o Ingarangi, engari i kiia he whenua kite hou ērā, a uhia ana taua mana ki runga. DETAILS 2: Control over S. Island</p> <p>Na, ka tau nei te mana, arā, te Kāwanatanga o te Kuini ki runga ki tēnei motu, ka tīmata te Pākeha ki te hanga tinana, e kitea ai te kaupupuri, te kaiwhakahaere, te kaiwhakaū i taua mana. DETAILS 3: Establishment of a ruling body</p> <p>I te tuatahi i te Kāwana anake te mana, me tāna Kaunihera hei tohutohu i a ia. No te 10 o nga ra o Maehe 1848 ka wāhia kia rua nga takiwa o Niu Tīreni ko te Taiwhakararo (New Ulster), ko te Taiwhakarunga tae atu ki Te Waipounamu (New Munster).</p> <p>Ko te rohe tapahi i te ngutuawa o Pātea ka rere tika ki Te Tairāwhiti. He Kāwana raro to ia takiwa me tāna Kaunihera, ko te Kāwana nui ia te tino Kāwana o ia takiwa, o ia takiwa DETAILS 4: Division into two regions</p> <p>I tēnā wa kaore ano te iwi nui i whai māngai ki roto ki te rōpū hanga ture, arā, kaore ano te iwi i whaimana ki te pooti mema. Ko te Kāwana anake rātau ko ana Kaunihera ki te hanga i nga ture.</p>	<p>Explaining</p>

<p>Solution/ Response</p>	<p>DETAILS 5: Restricted access to rights of representation No te 30 o nga ra o Hune 1852 ka hangaia e te Pāremata o Ingarangi te Ture Nui mo Niu Tīreni (Constitution Act), a, no te 17 o nga ra o Hanuere 1853 ka kahititia tēnā ture, a, ka whaimana ki Niu Tīreni. Na kona i homai te Whare Ariki, te Whare o Raro e tu nei, a, kātahi ka oti te tinana o te Pāremata ki Niu Tīreni.</p> <p>DETAILS 6: Constitution Act Otira he maha nga whakatikatikanga i te ture nei ko te Pāremata ano, ki te whakatikatika ki te kī kia mea te tokomaha o nga mema ki te whakatau, ko wai ma e whiwhi pooti, ko wai ma kaore, ki te whakarite i te maha o nga tau e tu ai nga mema ka pooti hou ai, ki te whakatikatika haere i nga rohe o nga takiwa pooti mema, me ērā atu āhua o te tinana o te Pāremata. Kaore e tau ana ki raro. I ara i konei ētahi pakanga maha a te iwi Pākehā i roto i te Pāremata, a, i te aroaro hoki o o rātau kaipooti.</p> <p>DETAILS 7: Revision of Constitution Act & associated issues Inakoa he roa te wa i kakari ai ka whakawhiwhia nga tāngata kore taonga ki te pooti. Na Hori Kerei (Sir George Grey) tēnā take i whakaū ki uta. He roa atu ano te wa ka whakawhiwhia nga wāhine ki te pooti. Na Te Hetana tēnā take i whakaoti. Ina tonu no te tau 1919 nei ka oti te ture e āhei ai kia whakahuatia nga wāhine hei mema mo te Pāremata.</p> <p>DETAILS 8: Resolution of associated issues I Kororareka te tūnga tuatahi o te Kāwanatanga o Niu Tīreni. No te tau 1842 ka nukuhia mai ki Akarana nei, a, ka noho i kona taea noatia mai te tau 1865. No te tau 1863 ka whakaritea kia tirotirohia i te taha o te whakawhititanga i Raukawa (Cook Strait) he wāhi pūmau hei tūnga mo te Kāwanatanga, mo te Pāremata me ana mahi katoa. A, ka poroakitia ki Ahiterēria ētahi Komihana tokotoru hei tirotiro, a, hei whakatau. Na rātau i whakatau ki Poneke, a, no Pepuere 1865 ka nukuhia mai te Kāwanatanga i Akarana ki Poneke, a, e noho nei.</p> <p>DETAILS 9: Seats of power (Kaa & Kaa 1996: 101-102)</p>	<p>Explaining</p>
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Parliament-The Aspects Pertaining to the Maori People -Apirana Ngata

An Explanation: Parliament and the entry of Maori. The Editors **PREVIEW**

It was on the 6 February 1840 that the Treaty of Waitangi was established between the Queen of England, with Captain Hobson as her representative and the Maori people, 512 chiefs applied their marks to the copies of that Treaty as the representatives of the Maori people. The composition of the Treaty has been explained in various publications in our newspapers, over the last few months, including the meaning of each clause of that Treaty. It was stated in the explanation that Clause 1 gave the Queen the right of governance, the authority, the power to establish laws and the Parliament that stands here, is the main representative body. The information outlined here relates to the Parliament, its origins, the entry of Māori into Parliament, the ministers who were selected to stand for each Government, as representatives for Maori. Immediately following the settlement of the Treaty of Waitangi, that is, on the 21 May 1849, a proclamation was made by Captain Hobson at Pewhairangi notifying all persons that 'the authority over New Zealand was now permanently under the control of Queen Victoria and her descendents under the Treaty of Waitangi'. **DETAILS 1: Treaty of Waitangi & control over N. Island** This did not include the South Island or islands adjacent to the South Island. The Treaty of Waitangi did not bring these islands under the authority of England, but they were instead declared to be new lands and the authority imposed on them. **DETAILS 2: Control over S. Island**

Once this authority was recognised, that is the power of governance of the Queen over the land, Pākeha began to establish a ruling body so that the holders, the organisers, the enforcers of that authority would be apparent. Originally, the Governor alone had the sole authority with his Council to guide him. **DETAILS 3: Establishment of a ruling body**

On the 10th March 1848, New Zealand was divided into two regions-North (New Ulster) and South (New Munster). The division was marked by the mouth of the Patea River and ran straight across to the East. Each area was represented by a deputy governor and his council and was overseen by the Governor. **DETAILS 4: Division into two regions**

At that time, the Maori people did not have any representative in the law making body, that is the people had no right to vote for representative members. Only the Governor and his council had the authority for the construction of laws. **DETAILS 5: Restricted access to rights of representation**

On the 30th June 1852, the Constitution Act was established by Parliament in England and on the 17th January 1853, the law was gazetted and became effective in New Zealand. As a result, a House of Lords was established, the Upper House as it stands now and so the governing body of New Zealand was complete. **DETAILS 6: Constitution Act** But there was a great deal of revision to the Constitution Act by Parliament which included the stipulation of such matters as the number of eligible members, who could vote and who could not, the decision of lengths of term for new members, adjustments to electoral regions, and all

matters pertaining to Parliament. **DETAILS 7: Revision of Constitution Act & associated issues** It was still not settled. Many disputes arose here, raised by Pākehā in Parliament and with their voters. Indeed, the disputes lasted for some time before those people without property were entitled to vote. Sir George Grey successfully effected this. It was even longer before women were allowed to vote. Seddon achieved this. It was only in 1919 that the law allowing women to stand as Members of Parliament was passed. **DETAILS 8: Resolution of associated issues**

The first seat of the New Zealand Government was in Kororāreka. It was shifted to Auckland in 1842 where it remained until 1865. The possibility of moving the seat of government, Parliament and all its responsibilities, to the shores of the Cook Strait was discussed in 1863. Three commissioners were sent from Australia to finalise this. It was decided that the move would be to Wellington. On February 1865, the seat of Government shifted from Auckland to Wellington where it stands to this day. **DETAILS 9: Seats of power**

The overall structure of this text is *General-Particular (Preview-Details)* and *Problem-Solution*. The text begins with a *Preview* (title and Editor's note) and then provides *Details* that are organised chronologically and thematically. One of the *Details* sections (*Details 5*) is also a *Problem*, the *Solution/Response* to that *Problem* being expressed in further *Details* sections and the *Situation* relating to the *Problem* being expressed in the previous *Details* section (*Details 4*). The entire text is in the *explaining* genre.

6.3.5 Text 5 *Te Kākāpō (Strigops habroptilus) nā Timoti Karetu*

Aspects of the New Zealand native parrot, the kākāpō are described in detail in this text along with a lament for the rapid loss of this native bird with the coming of the Pākehā.

Rhetorical structure: Problem-Solution and/or Matching	Information Report Text-type 5 - Rhetorical Structure: General-Particular	Genres: describing, explaining
Situation	<p>Te Kākāpō (Strigops habroptilus) nā Timoti Karetu PREVIEW</p> <p>(1) Ahakoa huri koe ki hea i te ao nei, kāore e kitea he kākā nui ake i te kākāpō o Aotearoa. (2) He kaha tonu ōna ngutu, ā, he pewa te āhua, pērā tonu i te katoa o ngā momo kākā. Engari ko te kanohi, he āhua rite ki tō te ruru - ko te 'kākā-ruru' tonu tētahi o ōna ingoa ki te reo Pākehā. Waihoki, ko te tikanga o tōna ingoa pūtaiao, arā, o te Strigops habroptilus, ko te 'kanohi-ruru whai hune'. Ko te tae o ngā hune, e rite ana ki te pūkohu, ā, he kōrangorango te āhua. Nā konei i pai ai te noho huna o te kākāpō i te ao, i te pō. DETAILS 1: Physical</p> <p>(3) Kāore i mōhio ngā tohunga huaota o te ao Pākehā ki tēnei manu kia eke rawa ki te tau 1852. I taua tau ka tūpono atu ētahi tāngata o te kaupuke Acheron ki tētahi, engari nā ā rātou kurī kē i whakamataku te kākāpō, me te aha, puta ohorere mai ana i tōna rua, ā, koirā te kitenga tuatahitanga o te Pākehā i tēnei manu. DETAILS 2: First sighting (4) He manu haere takitahi te kākāpō, kāore e haere takitini pērā i te nuinga o ngā momo kākā. Ko tētahi atu āhuatanga ōna, ko tana rere-kore. Otirā, he āwhina tonu kei ōna parirau poto i a ia e oma ana, e piki ana rānei i tētahi mea. Tērā ka eke ki te 2.5 kirokaramu tōna taumaha, ā, he pōturi tana haere, ka mutu, he waewae mātotoru. He manu nguengue, engari he kaha tonu tōna kakara, ā, i te mea ko te mata tonu o Papatūānuku tana kāinga, he māmā noa iho ki te kurī te whaiwhai haere i tōna kakara, waihoki, kāore he tahuringa ake mō te kākāpō. Arā anō ētahi o ōna tino hoariri, ko te ngeru, me te toriura. DETAILS 3: Reason for threats</p> <p>(5) He kaiota te manu nei. Ko ētahi o āna tino kai, ko ngā kākano, ngā rau, ngā tātā me ngā pakiaka o ētahi tipu. Ka kaikainga ngā mea kākao, me te ngongo i te pia o roto. Hei tango mai i ngā kākano i ngā pātītī, ka puritia ngā rau ki ngā waewae, me te whakamahi i ō rātou ngutu hei unu mai i ngā kākano. DETAILS 4: Food preferences</p> <p>(6) Mō te wāhi ki te whakaputa uri, kāore te kākāpō e mahi poka noa. He mōhio ia he pai ake te tau humi hei whakapakeke uri, nō reira ka tatari kia matomato rā anō te tupu o te kai, ā, hei reira tahuri ai ki te whakaipoipo. He mahi rerekē tonu tā ngā toa i tēnei wā. Ka taki whakamenomeno rātou me te whakataetae tahi hei whakawai i ngā uha. 7) Mai i te marama o Hakihea ki te marama o Poutū-te-rangi, rangona ai ō rātou reo karanga i ngā uha, engari he rerekē te āhua o te tangi, me kī he momo nguru, ko te hāona kaupuke tōna rite. Ka roa tonu rātou e pēnei ana, me te mātaki a ngā uha i tā rātou mahi. Nā wāi, nā wai, ka whiriwhiri tēnā me tēnā o ngā uha i tāna i pai ai, ā, he nui tonu ngā toa ka ngere. DETAILS 5: Mating (8) Hanga kōwhanga ai ngā uha i ngā tumu rākau kua wharemoa, i raro rānei i te pātītī taranui, ā, e toru ngā hua ka whānau mai ki te nuinga. Kotahi marama te uha e awahi ana i ōna hua, kātahi ka pao mai ngā pīpī. Ka āhua whitu marama ngā pīpī e piri tahi ana ki tō rātou whāereere, ā, he mahi nui tonu te karo i te mate; he maha rātou ka riro hei kai mā te hoariri. Ko te whakataukī pea hāngai ana ki te toa i tēnei wā, ko tēnei, 'Hoa piri ngahuru, taha kē raumati'. Arā, i noho tata mai i te wā i pai ki a ia, engari kia uaua nei, kei hea rā e ngaro ana? DETAILS 6: Nesting, hatching & growth</p> <p>Heoi anō, me huri pea tēnei kōrero kia hāngai ake ki ngā kaupeka whakaputa uri o te kākā, arā 'Hoa piri raumati, taha kē takurua'. (Signals move to discussion of Problem later) (9) Ka āhua 6-8 tau te kākāpō e tipu haere ana, ā, ki te waiho kia mate hirinaki, tērā pea ka eke ki te 30 tau, te 40 tau rānei te pakeke. DETAILS 6: Nesting, hatching and growth (continued)</p>	<p>Describing</p> <p>Explaining</p> <p>Describing</p> <p>Explaining</p>

Situation <i>(continued)</i>	<p>Ko Aotearoa anake te kāinga tūturu o te kākāpō. I ngā rā o mua, nohoia ai ngā wāhi ngāherehere katoa o te motu e te kākāpō. Kei te mōhiotia tēnei i te mea kua kitea ngā whaipara o tēnei manu i ngā ruapara Māori o mua, huri i te motu. Mahia anō ai e ngā Māori o neherā ngā huruhuru o te kākāpō hei hanga kahu.</p> <p><u>DETAILS 7: Māori & the kākāpō</u></p> <p>(10) Nō te taenga mai o Tauīwi ki Aotearoa, he maha tonu ngā kākāpō ka mate i ā rātou kurī, ā, ka kainga anō hoki e te Pākehā. Arā anō ētahi i tukuna atu ki ngā whare taonga o konei me tāwāhi. I te wā i a Kuini Wikitōria, tukuna atu ai ētahi kākāpō e 80 nei ki tētahi whare taonga kotahi nei i Vienna. I ngā tau o ngā 1890, i muri tonu i te taenga mai o ngā toriura ki Aotearoa, ka matemate haere ngā kākāpō. Nā wai, nā wai, ka āhua pai ake. Engari i ngā tau o ngā 1930 me ngā 1940, ka paheke anō. E whakapaetia ana nā te tere ngaro o ngā ngahere i tīmata anō ai te paheke o te kākāpō i tēnei wā. Ka ngaro atu tēnei waewae mātotoru i Te Ika a Māui, ā, i paku muri mai ka pērā anō i Te Waipounamu. Ko ngā mōrehu i kitea i Te Waipounamu, arā, i Piopiotahi, ka haria ake ki te Punanga Manu i Mount Bruce, engari ka mate mai ērā i te tahumaero. Kua kore i kitea he kākāpō i Te Ika me Te Waka a Māui i ngā tau o ngā 1990.</p>	
Matching <i>(Contrast)</i>	<p>(11) Mokori anō i rokohanga atu ētahi āhua kotahi rau nei i Rakiura i te tau 1977. Engari kāore i tino pai tā rātou noho He Papa Ararau e Toroa ai ngā Taonga o te Motu i reira, i te mea e noho tahi ana ki tērā o ngā hoariri, ki te ngeru. I roto i te wā poto kua heke tō rātou nui ki te 61 noa iho. I konei ka whakatauria me hari ēnei tino mōrehu ki tētahi moutere karekau he ngeru, he toriura i reira.</p>	
Problem 1	<p><u>DETAILS 8: Pākehā & the kākāpō</u></p> <p>(12) Ko Hauturu, ko Codfish me Maud ngā moutere i whiriwhiritia. Hei āwhina i ngā kākāpō, ka tahuri Te Papa Atawhai ki te hora kai papai mā rātou, pēnei i te hua rākau, i te natinati me ngā ‘pōhā patahua’, i runga i te tūmanako ka whakaae ngā manu nei kua eke anō te tau humi, ā, ka tahuri ki te whakaputa uri!</p>	Explaining <i>(continued)</i>
Solution/Response 1	<p>I ēnei rā, ko tōna 50 noa iho ngā kākāpō e ora tonu ana i ēnei moutere.</p>	
Problem 2	<p><u>DETAILS 9: Conservation & the current position</u></p> <p>(13) Ko wai kāore e tautoko i te whakaaro me āta tiaki tēnei puipuiaki kei ngaro i tēnei, tōna whenua ake, pērā tonu i te moa, i te hōkioi, me te tōtōrori?</p>	
Solution/Response 2	<p>© Te Papa Tongarewa (He Muka Putanga 11(4) Koanga 1998)</p>	

The Kākāpō-Timoti Karetu PREVIEW

Nowhere else in the world is there a parrot larger than the New Zealand Kākāpō.

It has a strong hooked beak like other parrots. But the eyes are more like those of an owl. Another Pākeha name for this parrot is kākā-ruru (parrot-owl). However, its scientific name is *Strigops habroptilus*, ‘the downy eyes of the owl’. The down is the colour of the mist, and is mottled in appearance. Because of this, the kākā can stay concealed at night. DETAILS 1: Physical

Pākeha scientists did not know about this bird until 1852. It was in that year that a group of sailors from the sailing vessel *Acheson* happened on one but it was their dog that startled the kākāpō and caused it to emerge from its nest and that was the first sighting by Pākeha of this bird. DETAILS 2: First sighting The kākāpō is a lone bird, it does not move in groups like most other types of kākā. Another feature is that it is flightless, but its short wings are useful when it is running or when it is climbing trees. The Kākā can reach a weight of 2.5 kgs, it walks slowly and has thick legs. The kākā is placid, it exudes a strong smell and because this bird lives on Papatūanuku (Mother Earth), it becomes easy prey for dogs. Indeed, there is

nowhere else that the kākāpō can turn. Its other enemies include cats and stoats. **DETAILS 3: Reason for threats** This bird eats fresh fruit. Other favourite foods include vegetables, seeds, leaves, stalks and roots of some plants. It eats fibrous plants and it sucks at the sap. In order to pull out the seeds and the grasses, the leaves are held by the feet and the beak is used to suck out the seeds. **DETAILS 4: Food preferences** With respect to mating, the kākāpō is quite systematic. It considers the seasons when there is an abundance of food, so important for the rearing of the chicks. The kākāpō, therefore, waits until the food sources are plentiful and that is the time that its attention turns to mating. The male behaves quite differently at this time. They have tendency to show off and to compete for the attention of the females. From December through to March, their calls to the females are heard, a different sort of call, like a groan, similar to a ship's horn. This continues for some time while the females watch the performances. After some time, each female decides which male she prefers and many of the males are passed over. **DETAILS 5: Mating** The females construct their nests around tree stumps and hollows or perhaps under the tussock grass. Most produce three eggs. The female sits on her eggs for a month and then the chicks hatch. The chicks remain with their mothers for about six months during which time they will face many dangers; many are lost to predators. The expression best applied to the dominant males at this time is 'A constant companion in the autumn, absent in the summer' which suggests that the male stays close by at his convenience but is not available in times of trouble. **DETAILS 6: Nesting, hatching & growth** However, this discussion should return to reproduction of the kākā and the expression 'A constant companion in the summer, absent in the winter'. (Signals move to discussion of Problem later) The kākāpō continues to grow for about 6-8 years and if it does survive to old age, it could live for 30-40 years. **DETAILS 6: Nesting, hatching & growth (continued)** New Zealand is the native home of the kākāpō. They once existed in all the forests of the land. This has been proven through the discovery of the remains of this bird on the sites of early Māori all over the land. Early Māori used the feathers of the kākāpō for the making of cloaks. **DETAILS 7: Māori & the kakapo** With the arrival of the Pākehā in New Zealand, many of the kākāpō were killed by their dogs and eaten by Pākehā. Some were sent to the museums here and overseas. During the reign of Queen Victoria, 80 birds were sent to the museum of Vienna. During the 1890's, shortly after the introduction of the stoat to New Zealand, the kākāpō rapidly died out. A slight improvement followed. But between 1930-40, there was another rapid decline. It was argued that this was because of the loss of the forests. This thick-legged creature was soon lost to the Wellington region and shortly after to the South Island. The survivors, found in the South Island, at Piopiotahi (Milford Sound) were moved to a bird reserve in Mount Bruce. No kākāpō were found in the lower North Island regions in the 1990's. Fortunately, approximately 100 were found in Rakiura (Stewart Island) in 1977 but they were not considered safe there as one of its enemies, the cat, also inhabited the island. In a very short time their numbers were reduced to only 61. **DETAILS 8: Pākehā & the kakapo** It was decided then that these survivors must be taken to a place without cats and stoats. Hauturu, Codfish and Maud Islands were selected. In order to help the kākāpō, the Department of Conservation began to distribute their favourite foods such as fruits, nuts and muesli bars in the hope that the kākāpō would be deceived into thinking that this was a season of abundance of food and would hopefully begin to breed. **DETAILS 9: Conservation & the current position** Today, only about 50 kākāpō

have survived. Who then would not support the idea that this rare and precious bird must be protected lest it is lost forever to this, its native home, like the moa, the hokioi and the tōtōrori.

The overall structure here is a combination of *General-Particular* (*Preview-Details*), *Problem-Solution* and *Matching* (*Contrast*). The primary genre is *explaining*, but with short sections involving *describing*. Following the *Preview* (title), the *Details* section is organised in relation to different characteristics of the kakapo. *Details 7* and *8* provide a *Matching* relation (*Matching Contrast*: comparing the fate of the kākāpō in pre- and post-Colonial times), with the second part (*Details 8*) taking the form of a *Problem* (*Problem 1*) in relation to which the following *Details* section (*Details 8*) provides a *Solution/Response* (*Solution/Response 1*) and a further *Problem* (*Problem 2*). The final sentence provides a *Solution/Response* to the second *Problem* (*Solution/ Response 2*).

6.3.6 Text 6 *Te Arotakenga o Te Taura Whiri nā Timoti Karetu*

In this text, Karetu outlines the aims and results of a recent evaluation of the Māori Language commission. He describes the main aims of the evaluation as set down by the Minister of Māori Affairs. He also explains the government aims for te reo Māori and the positive outcomes of such an evaluation.

Te Arotakenga o Te Taura Whiri nā Timoti Karetu **TOPIC**

No ēnei marama tata nei i arotakea ai Te Taura Whiri i runga i te whakahau a te Minita Māori kia āta tirohia tēnei whakahaere āna.

Ko ngā whāinga mātāmua o te arotakenga, he kimi mai: **PREVIEW 1**

(i) pēhea rā te hāngai o ngā whāinga me ngā mahi a Te Taura Whiri ki ngā whāinga me ngā kaupapa o te Kāwanatanga e pā ana ki te whakaora ake i te reo Māori;

(ii) he aha ētahi whāinga me ētahi mahi hou hei pūkai ma Te Taura Whiri e kaha ake ai tana whakatinana i ngā kaupapa here reo Māori a te Kāwanatanga;

(iii) mehemea ko Te Taura Whiri te whakahaere tika hei kawea i ēnei mahi;

(iv) mehemea e tika ana te hanga me te rahi o Te Taura Whiri, arā, he titiro mehemea e tutuki pai ana āna mahi o tēnei wa, ka tutuki pai rānei ngā mahi hou tēra ka ara ake hei pūkai māna a taihoa ake nei;

(v) te wāhi ki ngā Kaiwhiri i roto i ngā mahi a Te Taura Whiri tae atu ki ngā mahi a ētahi atu whakahaere pēra i Te Māngai Pāho me Te Puni Kōkiri;

(vi) te āhua o te noho haepapa a Te Taura Whiri ki te Minita Māori i ēnei ra, ā, kia pēhea ēnei āhuatanga i ngā rā kei te tū mai;

(vii) he aha ngā pānga o tēnei arotakenga ki te whakamanatia ngā kōrero o roto ki te Ture Reo Māori 1987 me ngā wāhanga ōna e hāngai ana ki ngā whāinga me ngā mahi a Te Taura Whiri.

Ko ngā whāinga reo Māori a te Kāwanatanga, he whakawhānui ake i ngā wāhi e akona ai, e whakamahia ai te reo Māori, he whai kia pakari ake, kia whānui ake te reo Māori, kia tāea ai e ōna kupu te whakaata ngā whakaaro o tēnei ao hou e noho nei tātou, he whai kia ngākau nui mai ngā tāngata katoa ki te reo Māori, kia horapa ai te whakaaro he taonga tonu te haere kotui o te reo Māori me te reo Pākehā i Aotearoa. **DETAILS 1**

He nui tonu ngā whakaaro i hua ake i te arotakenga, ā, anei ētahi o ngā whakatau matua:

PREVIEW 2

(i) na te iti o Te Taura Whiri me te nui o ngā āhuatanga hou e pāpā mai ana ki a ia, kaore e tāea e ia te pūkai ngā mahi e tika ana mana. Me whakarerekē tēnei tuāhua kia tika ai tana āro atu ki ngā kaupapa hou e pihi ake ana, pēnei i te rautaki reo Māori hou;

(ii) ka tirohia ano te kaupapa mātāmua a Te Taura Whiri ā kia riro ko ia te ‘Kaitieki mo te Reo Māori’. Ki ta ngā kaiarotake, e whakaari ana tēnei i tā Te Taura Whiri rauhi i te reo Māori me tana tū hei kaihautū i roto i ngā mahi whakaora ake i tēnei taonga a tātou;

(iii) kia kaha ake tana tahuri ki ngā mahi pēnei i te whakatakoto paeuru me te whakamātau i ngā tohungatanga reo Māori o te tangata te mahi ai i ngā mahi e tika ana kia kawea e ētahi atu. Ki te tīkina atu ngā kupu hou o te ao tari Kāwanatanga kua pēnei te kōrero i konei, me mutu tana whakapau kaha ki ngā mahi a te ‘kaituku ratonga’, me whai ki tā te ‘kaihoko ratonga’;

(iv) kia whakatōpuria ngā rauemi reo Māori. Arā kē te marara tonu te noho mai o ngā rawa, kaore e puta ngā hua e tika ana me puta. Engari ki te whakaemitia me te āta whakapau anō ki ngā tino kaupapa, inā noa ake te whai hua;

(v) kia kaha ake te haere kōtui o ngā whakahaere me ngā kaupapa whakaora ake i te reo Māori, ka mutu, ma Te Taura Whiri e whakataki ēnei tuāhua;

(vi) kia riro ma Te Taura Whiri e whakataki ngā mahi whakapakari ake, whakawhānui ake i te Reo Māori;

(vii) mā Te Taura Whiri e whakataki i ngā mahi aroturuki i te hauora o te reo Māori, me te arotake i te whaihua o ngā mahi whakaora ake i te reo Māori;

Explaining

Describing

(viii) na te orokohanga ake o te rautaki reo Māori, me te rerekē o ngā mahi ka whakaritea hei whai mā Te Taura Whiri, me titiro anō ki ngā pūmanawa me ngā pūkenga e noho mai ana ki Te Taura Whiri. I tua atu i tō rātou matatau ki te reo Māori, e tika ana anō kia matatau ngā tāngata o roto i tēnei whakahaere ki te whakatakoto mahere reo ki te whakahaere rangahau, ki te āhua o te Kāwanatanga me ngā mātāpono mātauranga. Me mōhio anō ki te whakatakoto mahere rautaki, me te whakahaere i tētahi tari pakupaku he nui ōna āhuatanga matatini.

(ix) kia maha ake, kia whai tikanga ake ngā mahi arotake i ngā hua i puta ake ana i ngā mahi a Te Taura Whiri. Atu i te titiro ki te hāngai o ngā hua e puta ake ana i ngā mahi ki ngā whāinga, ka whakamahia Te Taura Whiri ki te āta kimi i ngā whakaaro o ngā huihuinga tāngata e kaha whai wāhi mai ana ki ngā kaupapa whakaora ake i te reo Māori. Ka kaha ake te arotake i te taha puta me te taha whakahaere o ngā mahi ka whakatakotoria ano he mahere rautaki mo ia toru tau kei te heke mai, kia kitea ai e ahu pēhea ana te whakahaere, ā, pēhea ra te kaha tutuki o ngā whāinga i roto i te wā.

(x) ki te whakaaetia te tūnga mai o Te Taura Whiri hei 'Kaitieki', tēra pea me tāpiri atu he wāhanga hou ki te Ture Reo Māori e whakamana ana i ngā kawenga hou ka riro māna e whakatutuki, e whakataki.

DETAILS 2

Koinei ra ngā kōrero matua i puta ake i te arotakenga. Me mihi rā ki ngā kaiarotake, ki a Whaimutu Dewes rāua ko Robyn Bargh, nā rāua nei Te Taura Whiri i tirotiro, me te whakatakoto i tā rāua pūrongo mō ngā mahi a tēnei whakahaere.

(He Muka Putanga 12 (1) Raumati 1999)

*Describing
(continued)*

Explaining

The Evaluation of Te Taura Whiri **TOPIC – Timoti Karetu**

The evaluation of Te Taura Whiri was undertaken in these recent months because the Māori Minister requested it in order to for the examine its organization.

The principal aims of the evaluation were to determine: **PREVIEW 1**

- (i) how the aims and the organization of Te Taura Whiri align with those of the government with respect to the revival of the Māori language;
- (ii) other aims and other new responsibilities to enable Te Taura Whiri to execute the government Māori language policies;
- (iii) whether Te Taura Whiri is the most appropriate organization for the execution of this work;
- (iv) whether Te Taura Whiri is suitable in terms of structure and size, in other words to examine whether its role is being fulfilled at this time, or whether it can cope well with new responsibilities which it may have to carry in the near future;
- (v) the roles of the organizers in Te Taura Whiri and those of Te Māngai Pāho and Te Puni Kōkiri;
- (vi) whether the links between Te Taura Whiri and the Minister of Māori Affairs are appropriate at this time, and how these factors will evolve in time to come;
- (vii) the impact of this evaluation if the Māori Language Act 1987, and the relevant sections directly related to the aims and the organization of Te Taura Whiri are given effective recognition.

The government's aim for Māori language is to increase the places where the Māori language will be taught and will be spoken, an aim to strengthen, to spread the Māori language and make it possible to express the notions of this new world in which we live, so that everyone will be eager to learn the Māori language, so that the idea of te reo Māori and English being interwoven in New Zealand will be realised. **DETAILS 1**

Many ideas grew out of this evaluation, and these were some of the main findings:

PREVIEW 2

- (i) because Te Taura Whiri is a small organization and the new roles are many, it is unable to fulfill its rightful responsibilities. This needs to be changed so that it can cope with the new roles confronting it, such as the new Māori language strategy;
- (ii) the primary function of Te Taura Whiri is to be examined, so that it may become the 'Kaitieki mo te reo Māori' (Caretakers of the Māori language). According to the evaluators, this is a clear indication of the fostering of te reo Māori by Te Taura Whiri and indicates its stance in coordinating the work involved in the revival of this precious gift of ours;
- (iii) it needs to concentrate more on the work such as the establishment of criteria, the examination of language proficiency, the undertaking of work which should rightly be undertaken by others. If one was to consider the new directives, it would read like this, it must cease to expend energy in the area of 'providing services', and aim at being a 'seller of services';
- (iv) the Māori language resources will be centralized. These are spread far and wide, so the benefits, which should follow are not seen, but if they are held collectively and additional resources are relevant to the business at hand, the benefits will be far greater;
- (v) there needs to be a closer interaction in matters of the organization and the policies for the of revitalization of the Māori language, and Te Taura Whiri will conduct these matters;
- (vi) it will be the role of Te Taura Whiri to conduct the work of strengthening, of further enhancing, te Reo Māori;
- (vii) Te Taura Whiri will monitor the status, the well-being of te reo Māori and will evaluate the benefits for the revival of te reo Māori;
- (viii) with the new development of the Māori Language Strategy, and the different role that Te Taura Whiri will play, the talents and the skills within Te Taura Whiri need to be examined. Besides their competency in te reo Māori, the staff need to be competent in language planning, be capable of conducting research, and be aware of government trends, and the principles of education. They need to be competent in the establishing planning strategies and in the organization of a small department with many pursuits;
- (ix) there needs to be more evaluation, more purposeful evaluation of the advantages resulting from the work of Te Taura Whiri. Besides examining the relevance of the work to the aims, Te Taura Whiri is responsible for surveying the opinions of the groups of people who are conscientiously pursuing the revival of te reo Māori. A careful evaluation will be made of funding, and a greater emphasis on the output. The strategic plan will be outlined in future in a three yearly strategic plan and will look at how well the organization is functioning and how well the aims are being met within that period;
- (x) if the role of Te Taura Whiri as the 'Kaitieki' (Caretaker) is confirmed, there should perhaps be a new clause added to the Māori Language Act to see this to its completion, to conduct and to authorize

the new responsibilities. **DETAILS 2** These then, are the important findings which resulted from the evaluation. Thanks must go to the evaluators Whaimutu Dewes and Robyn Bargh because it was they who who undertook this examination and presented their report about the operation of this agency.

Here, the overall structure is that of *General-Particular (Preview-Details)*, with an introductory *Topic* (title). The first *Preview (Preview 1)* relates to the evaluation of the Māori Language commission and its aims. This is followed by *Details (Details 1)* relating to these aims. The second *Preview (Preview 2)* relates to the outcomes of the evaluation, and this is followed by *Details (Details 2)* in the form of a list of outcomes. The text is largely in the *describing* genre but has short initial and final sections in the *explaining* genre.

6.3.7 Rhetorical structure and the the *Information Report* text-type: Some conclusions

Each of the texts of the *Information Report* type has an initial rhetorical organization of the *General-Particular (Preview-Details)* type. In two cases (*Texts 1 & 6*), only the *General-Particular* rhetorical structure is in evidence. However, in the other four cases there is also evidence of *Problem-Solution* structuring, although in all cases the problem text segment does not appear until the text is well established. In two cases (*Texts 1 & 5*), there is also *Matching*. In one case (*Text 1*), the second part of the *Matching (Matching Contrast)* introduces a Problem section. In the other case (*Text 1*), the two *Preview-Details* sections are linked by *Matching (Matching Compatibility)*. In all cases, the rhetorical progression is linear.

All six texts exhibit the *explaining* genre, and one of them (*Text 4*) is exclusively in this genre. In the five other cases, the *describing* genre also occurs. In one case (*Text 6*), *describing* outweighs *explaining*. In two cases (*Texts 2 & 3*), the *arguing* genre also occurs.

6.4 Rhetorical structure: Some conclusions

The analyses of the twelve authentic texts written by highly competent users of Māori reveal a difference between the Argument text-type and the Information Report text-type in terms of rhetorical structure. Although all three rhetorical types (General-Particular, Problem-Solution and Matching) may be present in examples of either of the two text-types, a combination of Problem-Solution and General-Particular (Preview-Details) is always present in the case of the Argument texts, and Problem-Solution is always in evidence from the beginning of the text. In the case of the Information Report text-type, General-Particular (Preview-Details) is always present and is always in evidence from the beginning of the text, although a movement into Problem-Solution is common. In the case of Argument texts, progression may be linear or cyclic or may combine linear and cyclic progression. In the case of the Information Report text-type, linear progression is clearly preferred. The Argument texts are all multi-generic, typically combining the Arguing and Explaining genres, with sections in the Explaining genre most typically occurring in Preview sections preceding the main Problem section. In the case of Information Report, a combination of Explaining and Describing is typical, with the Explaining genre being the dominant one. In one case, the entire text is in this genre.

Chapter 7

THE PEDAGOGIC IMPLICATIONS OF A GENRE-BASED AND TEXT-TYPE BASED APPROACH TO THE LEARNING AND TEACHING OF TE REO MĀORI

7.1 Introduction: A summary of findings

My primary aim in this research project was to address the following questions:

- In terms of the control of genres and text-types, what are the main expectations that are implicit in the written tasks that students are set in the final years of Māori-immersion schooling and in Māori-immersion tertiary education settings?
- In terms of characteristic patterns of organization, how do educated native speakers of Māori approach writing tasks that are similar in nature to those undertaken by students in the upper years of schooling and in tertiary education settings?
- In training students in Māori-immersion educational settings, how can we make use of the knowledge and understanding gained from an analysis of the writings of educated native speakers of Māori?

Following a critical review of landmark publications in the area of genre and text-type (*Chapters 2 and 3*), I examined the types of questions and issues that underlie student assignments in upper secondary (generally Years 12 and 13 of schooling) and selected tertiary educational settings (*Chapter 4*). This examination revealed that, in terms of the text-type categorisation proposed by Feez (1998), these

students were most often required to produce written work conforming to the following text-types:

- 51.4% were Persuasive Texts;
- 42.8% were Information Report Texts.

The most commonly occurring genre was *arguing*, followed closely by *explaining* and *describing*.

In order to determine how these genres and text-types were typically structured by educated users of Māori, I then analysed 18 sample text segments from authentic texts written in Māori by two prominent Māori scholars – Apirana Ngata and Timoti Karetu, one writing in the early part of the twentieth century, the other writing in the latter part. Each of these text segments was assigned to one of the three main genres identified as being most commonly required in student assignments at upper secondary and tertiary levels, that is, *arguing*, *explaining*, and *describing*. Each was then analysed in terms of semantic relational structuring (discourse organization).

When the results of the analyses were compared, it was found that text segments belonging to these three genres differed in terms both of predominant cognitive process types and in terms of specific semantic relational occurrences. For *arguing*, the predominant cognitive process was *logico-deductive* (47%), followed by *associative* (30%) and then *tempero-contigual* (23%). For *explaining*, the predominant cognitive process was *tempero-contigual* (48%), followed by

associative (34%) and then *logico-deductive* (18%). For *describing*, the predominant cognitive process was *tempero-contigual* (57%), followed by *associative* (40%), with *logico-deductive* relations (3%) very much in the minority. In terms of the occurrence of particular semantic relations, the pattern for each of the three genres was also very different as indicated in Table 7.1 below in which the most commonly occurring relations in each of the three genres are included:

Table 7.1: Pattern of semantic relational occurrence in eighteen Māori language text segments belonging to three genres

		Arguing	Explaining	Describing
Logico-deductive	Reason-Result & Grounds-Conclusion combined	30.5%	5.5%	56.7%
	Condition-Consequence	10.5%		
	Means-Purpose		9%	
Tempero-contigual	Bonding (Coupling & Rhetorical Coupling)	21%	38%	
	Chronological Sequence	8.3%		
Associative	Amplification	9%	7%	17%
	Concession- Contraexpectation	6.6%	7%	10%
	Comparative Similarity & Simple Contrast combined		9%	6%
	Supplementary Alternation		5.5%	

In the following Chapter (*Chapter 6*), twelve authentic whole texts (written by Apirana Ngata and Timoti Karetu) belonging to the two text-types identified as

being the most commonly required of students in upper secondary and selected tertiary Māori-immersion educational settings (*Argument* and *Information Report*) were examined in terms of the appearance of different genres and in terms of rhetorical structure categories provided by Hoey (1983). The *Argument* texts are all multi-generic, typically combining the *arguing* (as the dominant genre) and *explaining* genres. One of the *Information Report* texts was in a single genre (*explaining*) throughout. The others combine *explaining* (as the dominant genre) with *describing*. Although it was found that all three of the rhetorical types identified by Hoey (*General-Particular*, *Problem-Solution* and *Matching*) may be present in examples of either of the two text-types, there was a difference. In the case of the *Argument* texts, a combination of *Problem-Solution* and *General-Particular* (*Preview-Details*) was always present, with *Problem-Solution* in evidence from the beginning of each text. In the case of the *Information Report* text-type, *General-Particular* (*Preview-Details*) was always present and was always in evidence from the beginning of the text (although a movement into *Problem-Solution* was common). In the case of the *Argument* texts, progression was found to be either linear or cyclic (or a combination of the two). In the case of the *Information Report* text-type, linear progression was clearly preferred.

7.2 Implications of the findings

These findings – findings that relate to the analyses of authentic texts and text-segments of a type typically required of students in upper secondary and selected tertiary settings – have important implications for Māori-immersion educational settings in that they provide a firm empirical foundation for the development of teaching resources designed to develop students' capacity to understand and

produce written texts in Māori which are consistent with the textual practices of educated and highly competent users of the language. Although the analysed texts are likely to have been influenced by English textual practices in that both writers were educated in English-medium universities, they were written by scholars who aimed to preserve as much as possible of authentic discourse in Māori. They can, therefore, be regarded as good examples of what students can aim to achieve.

The research results reported here are likely to be significant in terms of Māori-medium education. They also make a contribution to the study of genre and text-type more generally and, in particular, to the application of genre and text-type studies in pedagogic settings.

In terms of general contribution to research on genre and text-type, the findings reported here indicate that semantic relational organisation plays an important role in distinguishing among genres, and that Hoey's categories of rhetorical organization (Hoey, 1983) are relevant to discrimination among text-types.

In terms of pedagogic approaches to genre, the findings are significant in that they can be applied to the creation of genre-centred task-based curricula and materials which could play a role in developing and extending the capacity of students not only to respond appropriately to the types of writing task that are required of them in academic contexts, but also to respond appropriately to the wider range of writing tasks that may be required of them when they enter the workforce. In particular, since a small number of genres feature repeatedly in the large variety of

different text-types they will encounter, an ability to control these genres (see *Chapter 5*) should provide them with an important aspect of text construction. This can be supplemented with the wider application of the analysis of text-types presented here (see *Chapter 6*). This, in turn, will reveal more about the relationship between coherence and cohesion (about, in particular, the ways in which these relationships can be signalled and encoded in Māori). When, finally, more information about the overall organisation of different text-types becomes available, the overall picture will be more complete.

In selecting and/or writing model texts, and in assisting students to create their own texts, teachers may wish to take account of the type of information provided here. It would be unrealistic to expect them to do so in any direct way. There is a need to mediate between the findings of research of this type and classroom practices. Although it has never been my intention to do so as part of this project, my plan is to make use of this research in the future to provide the types of explanation and resource that can be of direct use to classroom teachers. I hope that this, together with the information that could be made available as a result of further research which makes use of the model presented here will help to support the important work that is being done by pupils and teachers in so many schools throughout New Zealand.

7.3 Limitations and future directions

The findings reported here relate to the analysis of eighteen authentic Māori text segments and twelve whole texts written by two authors. It covers three genres and two text-types. A more comprehensive study involving a larger number of

texts and text segments and a wider range of authors, covering more genres and text-types, examining the interaction between relational values and lexicogrammar and involving a comparative study of authentic English and Māori texts and text segments would have been preferable. This would have required more time and resources than were available. However, the analytical model provided here should facilitate future research in this area and supplement pedagogically-focused research (such as that of, for example, Derewianka (1994), Flowerdew (1993); Knapp & Watkins (1994), Lewis & Wray (1995), Paltridge (1996), and Wray & Lewis (1997)) at the same time as providing a specific focus on authentic written texts in Māori that has not hitherto been available.

A further issue that needs to be addressed is the fact that the whole texts analysed here (see *Chapter 6*) are classified into text-types using two of twelve text-type categories (Argument and Information Report) identified by Feez (1998). This approach to classification was intended to reflect the fact that the the outcomes of the types of task commonly required of students in academic settings (see *Chapter 4*) were unlikely to be readily describable in terms of real-world text-types. Even so, it may have been better to classify the texts written by Ngata and Karetu in terms of text-types that reflect real-world task outcomes (e.g. open letters of explanation) and to have then related these to the more restricted text-type domain identified by Feez (1998) than to have related them directly to the text-type categories outlined by Feez. This would have had two advantages. First, it would have signalled more directly that the primary objective of the teaching of writing in academic contexts is to prepare students to create and interpret the wide range of text-types they will encounter outside of the academy. Secondly, it would have

provided a useful context in which the artificiality of many of the writing tasks required of students at school and in the early stages of tertiary education might have been effectively challenged.

7.4 Genre, text-type and social awareness

Learning to construct coherent texts in a target language requires an understanding not only of lexical and sentential structure and meaning, but also of what Brown (2000: 253) refers to as “intersentential and suprasentential relations in discourse”. This relates to an appreciation of audience and purpose. As Nunan (1991: 44) observes, language exists to fulfill certain functions, and it is these functions that determine the shape texts. In preparing students to meet the demands of text comprehension and construction, teachers need to be aware of the differences between more straightforward representation of experience (as in, for example, recounts) and more abstract, hierarchically - structured representation (as in, for example, arguments). They need to be aware of the different types of cognitive demands that these representations make on learners. Such awareness is likely to move the focus away from writing for the purpose of evaluation by teachers and towards writing to create meaning in different contexts for different purposes and audiences.

The focus of education in writing needs to be on process as well as product. In order to become competent writers of a range of text-types in a range of genres, learners need to master social and cognitive processes. As Nunan (1991: 86) observes, coming to terms with the processes involved in, for example, arguing, describing and explaining is “essential for academic success at school and

beyond”. Coming to terms with these processes also encourages the development of critical thinking and provides the tools essential for challenging social reality (Martin 1985). Teachers therefore, need to think about the situations students are asked to write in, the purposes for writing, the audience the students are writing for and the impact that all these factors have on the writing produced (Ministry of Education 1996: 159). An understanding of genres and text-types must form part of this thinking since an integrated approach to the interaction between language structure and language function is critical in extending linguistic competence beyond sentence boundaries and developing discourse competence. As Halliday (1992: 19) notes, learning to mean involves:

- interacting in purposeful social contexts;
- interpreting and organizing reality through the target language; and
- learning about language and how it works.

In making choices in the construction of meaning in context, writers pay attention not only to lexical and grammatical selections, but also to textual structure and to ideology. In seeking to heighten student awareness of the impact of ideology on the broader social meanings of texts, teachers need to ensure that there is a focus on a range of genres and text-types rather than on a single genre such as narrating which was, according to McCarthy & Carter, (1994: 29), the traditional focus in Australian schools. As the analysis of text-types conducted here (see *Chapter 6*) indicates, genre mixing is common in authentic texts. It is therefore important, as Paltridge (2001: 5) notes, to encourage learners to exercise choice in the production of texts rather than to adhere artificially to a single genre.

A genre-based approach provides a useful framework for informing teachers and for empowering and enabling students to make sense of the world around them, allowing them to participate in it and to become increasingly aware of writing as a tool that can be manipulated. It enables students to enter a particular discourse community, discovering how writers organize texts differing social and academic contexts (Feez, 1998: iv). In doing so, it allows them to gain “command of their academic disciplines and professions” (Kay & Dudley Evans 1998: 310-311), empowering them “to make many kinds of meaning, to operate with confidence in [their] world, to enter into it with understanding and to develop the necessary ability to change it” (Christie, 1985: 22). Making understanding of genre explicit gives students access to socially powerful forms of language (Paltridge, 2001: 2).

As Norton Peirce (1995) argues, “theories of communicative competence in the field of second language learning should . . . include an understanding of the way rules of use are socially and historically constructed to support the interest of a dominant group within a given society” (p. 18) so that students “may learn to transform social practices of marginalisation” (p. 27).

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